KENTUCKY WRITING
HELPING STUDENTS DEVELOP AS PROFICIENT WRITERS

WRITING DEVELOPMENT
TEACHER'S HANDBOOK

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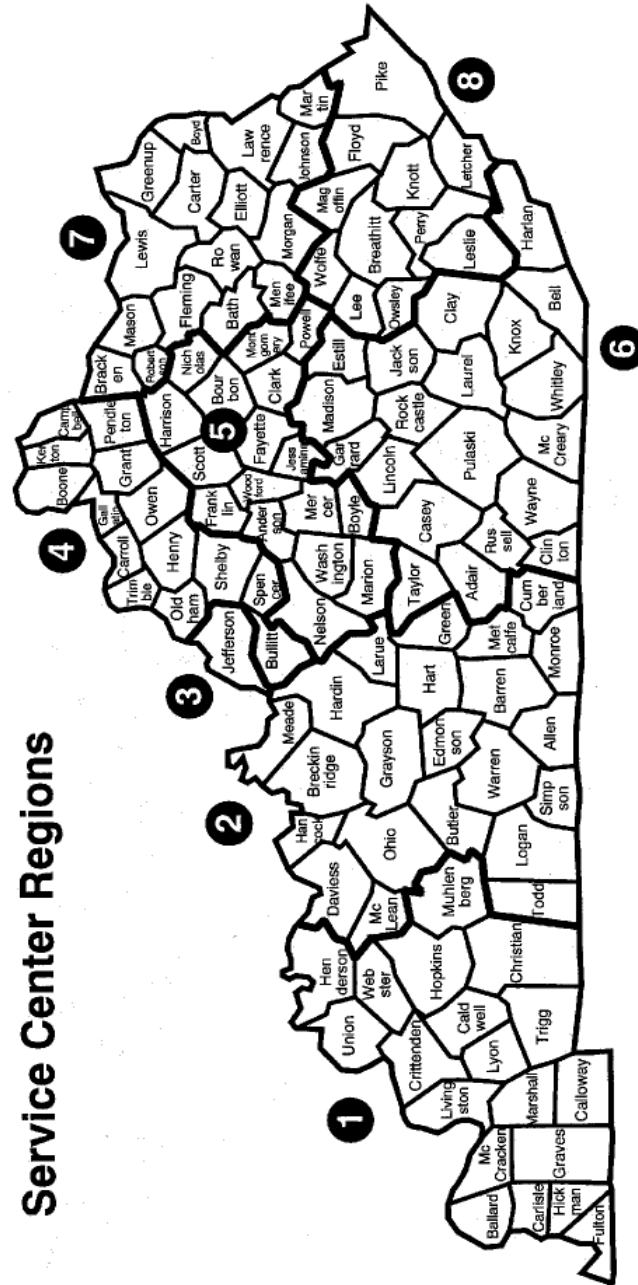## KENTUCKY DEPARTMENT OF EDUCATION

2003 UPDATE

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Acknowledgements

The Kentucky Department of Education understands the great effort involved in getting all students to proficiency. Appreciation is extended to **all** who have dedicated time and talent to assist the Kentucky Writing Program in helping Kentucky students become successful communicators through writing.

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INTRODUCTION

This handbook was developed to assist Kentucky educators in building a strong writing program culminating with the development of writing portfolios by Kentucky students. We encourage you to copy pages and use them with students, parents, and other educators as you see fit.

This handbook, *Kentucky Writing: Helping Students Develop As Proficient Writers,* contains information on the development of student writers. The Kentucky Department of Education produces a separate handbook, entitled *Writing Portfolio Scoring Teacher's Handbook* containing grade-specific scoring materials used in the assessment of the Kentucky Writing Portfolios at the assessment years - grades 4, 7, and 12.

The information in this handbook is divided into four sections, each with a brief introduction explaining the content and organization.

* **Section 1, "Developing A School-Wide Writing Program,**" focuses on the importance of integrating writing into the school's curriculum.

* **Section 2, "Integrating Writing Portfolios into Classroom Instruction,"** contains information on the generation of student writing for the writing portfolio and explains the variety of categories and forms of writing which are included in writing portfolios.

* **Section 3, "On-Demand Writing,"** contains information and instructional strategies for on-demand writing assessment.

* **Section 4, "Resources,"** lists resources that may provide teachers with further assistance in working with students.

Additionally, the "**Appendices,**" contain information which teachers may find helpful. Appendices include:

* **Appendix A, "Writing Portfolio Questions and Answers"**

* **Appendix B, "Glossary of Writing Terms"**

* **Appendix C, "Saving Time with Writing Portfolios: An Idea Book for Administrators and Classroom Teachers"**

* **Appendix D, "AEL Brochure: Indicators of Successful School Writing Programs in Kentucky"**

* **Appendix E, "Cluster Leader Information"**

* **Appendix F, "Writing Portfolio Testing Inclusions and Accommodations"**

* **Appendix G, "Core Content for Writing Assessment"**

* **Appendix H "Forms for Photocopying"**

As you assist your students in getting to writing proficiency, we encourage you to use this handbook and the additional resources referenced here to support your own professional growth and the growth of your students as writers.

SECTION 1

DEVELOPING A SCHOOL-WIDE WRITING PROGRAM

Section 1, "Developing a School-Wide Writing Program," focuses on providing information and strategies to help schools create a successful writing program.

This section is divided into six chapters.

* **Chapter 1,** "**Guidelines for a Successful School Writing Program**," explains the state-supported rationale for a school writing program and indicators of a successful writing program.

* **Chapter 2**, **"Administrative Regulation 703 KAR 5:010,"** highlights areas of importance in developing a school-wide writing program.

* **Chapter 3**, **"Three Categories of Writing to Include in a School-Wide Writing Program,"** includes examples and strategies to promote learning across content areas.

* **Chapter 4, "Alerts: A School Concern Beyond the Writing Program,"** provides examples of alert situations and appropriate action to be taken.

* **Chapter 5**, **"Writing Developed Through Units of Study,"** includes sample outlines for writing developed in content area classrooms.

* **Chapter 6, "Learning from Student Work to Improve Classroom Instruction,"** introduces three methods of examining student work to improve instruction**.**

GUIDELINES FOR A SUCCESSFUL SCHOOL WRITING PROGRAM

Kentucky's Learner Goal 1 states that students will use their communication skills "for purposes and situations they will encounter in their lives." The *Kentucky Program of Studies*, supported by Kentucky statute, specifies that writing will take place at all grade levels. The *Core Content for Writing Assessment* indicates the same expectations, even though state assessment of writing will take place at designated grade levels.

Districts and schools that invest time in planning successful writing instruction and supporting teachers in their professional development contribute significantly to a successful writing program. Research conducted by the Appalachia Educational Laboratory (AEL) in collaboration with the Kentucky Department of Education has shown that **the most significant factor** contributing to a successful writing program is **district/administrative support.**

District commitment to the writing program may include

*   allocating resources for on-going, job-embedded professional development (e.g., study groups, mentoring, writing project/school partnerships).

*   establishing and regulating policies related to the collection of student work in all classes at all grade levels.

*   compensating writing/cluster leaders through release time or additional pay.

    School administrative support for the writing program may include

*   providing and supporting opportunities for teachers to meet together regularly to discuss instructional strategies, to analyze student work, and to analyze and score the school's writing portfolios.

*   participating actively in professional development in writing instruction and assessment.

*   encouraging the development of instructional units of study that integrate writing as a natural outcome of the content being studied.

*   monitoring the development of non-accountability or working folders that follow students each year.

*   establishing and supporting a policy that requires school-wide contribution to the writing portfolio.

A school-wide writing program is an important component of the school's curriculum.

Fundamental components of a school-wide writing program include the following:

* Students gain experiences in writing for a variety of purposes and audiences and in a variety of real-world forms.

* Students are engaged in the three categories of writing: writing to learn, writing to demonstrate learning to the teacher, and writing to communicate ideas to authentic audiences for authentic purposes.

* Authentic, meaningful-to-student writing is done at all grade levels, including writing appropriate for the Kentucky Writing Portfolio.

* Students are expected to reveal ownership and independent thinking.

* Students draw on their own experiences, their learning, their reading, and their inquiry to complete writing.

* At all levels students gain experience in planning, drafting, revising, editing, publishing, and reflecting upon writing.

* Portfolio-appropriate writing is done in content areas as well as in English/language arts.

* Schools and districts form and implement a plan for collecting and passing Portfolio-appropriate writing from grade to grade.

* Writing is relevant to the standards-based unit of study for the course.

* Students read a variety of print and non-print materials (e.g., electronic text) including persuasive, literary, informational, and practical/workplace materials. These readings should provide models for student writing.

* Students read and talk about their own writing.

* Students at all grade levels are asked to self-assess and reflect on their writing and their progress as writers.

* Students receive appropriate response to their writing from the teacher, fellow students, and others.

* Students gain experience writing in both on-demand and writing over time situations.

* Students learn about and use appropriate resources for writing (e.g., personal interviews, observations, print materials, and technology).

* Students understand and apply criteria for good writing: criteria indicated in the Kentucky Holistic Scoring Guide and criteria for different genres (e.g., technical writing, poetry, tall tales, etc.).

* Teachers and administrators receive professional development and resources to help support improved writing in the school.

* Administrators support initiatives to improve instruction and curriculum for writing in the school.

ADMINISTRATIVE REGULATION
703 KAR 5:010

Legislative measures enacted during the 1998-99 school year required the State Board of Education to help teachers reduce the amount of time spent on writing portfolios. Through board action, the Kentucky Writing Program produced the "Administrative Regulation to Reduce Time Spent on Portfolios," which provides guidance for educators in managing the amount of time spent on portfolios. This regulation highlights areas of importance in developing **a school-wide writing program.**

In examining the **"Administrative Regulation to Reduce Time Spent on Portfolios,"** 703 KAR 5:010, schools should note the following:

* Schools and districts shall develop a procedure to collect writing pieces at **non-accountability levels** that are appropriate types of writing for the portfolio.

* Each school and district shall provide support for teachers **across the curriculum and across grade levels** to attend professional development focused on the types of writing assessed in the portfolio.

* Teacher-assigned writing tasks shall relate to **the content being studied** in the class.

* Teachers shall choose **content-area readings** that represent the kind of writing the students are asked to include in the portfolio, allowing the covering of content and the discussion of writing form to occur at the same time.

Members of the Writing Advisory Committee have identified three ways to insure that writing portfolios are an integral part of the school's writing program: integrating writing tasks into regular instruction, using technology more efficiently, and supporting the classroom teacher through a school and district effort. These recommendations are covered in the booklet, **"Saving Time with Writing Portfolios,"** which can be found in **Appendix C.**

ADMINISTRATIVE REGULATION TO REDUCE TIME SPENT ON PORTFOLIOS

1

2 Education, Arts, and Humanities Cabinet

3 Kentucky Board of Education

4 Department of Education

5 Office of Learning Results Services

6 (New Administrative Regulation)

7   703 KAR 5:010. Strategies for reducing time required for writing portfolio preparation.

8   RELATES TO: 1998 Ky. Acts, ch. 598

9   STATUTORY AUTHORITY: KRS 156.070, 1998 Ky. Acts, ch. 598

10   NECESSITY, FUNCTION, AND CONFORMITY: 1998 Ky. Acts, ch. 598 requires the

11 Kentucky Board of Education to promulgate an administrative regulation which reduces the

12 teacher and student time involved in preparing a writing portfolio. This administrative regulation

13 establishes procedures to accomplish that goal.

14   Section 1. (1) To ensure that a reasonable amount of time is devoted to writing

15 portfolios, a five (5) piece portfolio shall be produced in 12th grade, a five (5) piece portfolio

16 shall be produced in 7th grade, and a four (4) piece portfolio shall be produced in 4th grade.

17   (2) To ensure that a reasonable amount of time is devoted to the production of writing

18 portfolio pieces, schools and districts shall develop a procedure to collect writing pieces at non-

19 accountability levels that are appropriate types of writing for portfolio categories. These pieces

20 may serve as rough drafts that can be revised and edited for inclusion in the accountability

portfolio or they may be used as finished products and included in the accountability portfolio.

1   (3) To ensure that the teacher and student time spent on generating pieces for the writing

2   portfolio is productive, each public school and district shall provide support for teachers across

3   the curriculum and across grade levels to attend professional development focused on the types

4   of writing assessed in the portfolio.

5   (4) To ensure that a reasonable amount of individual teacher time is spent on scoring

6   writing portfolios, each public school and district shall develop procedures for scoring of student

7   portfolios that include an adequate number of teacher scorers on the school scoring team to limit

8   the number of portfolios scored by any one teacher to thirty (30), unless teachers agree to score a

9   larger number of portfolios.

10   (5) To ensure that a reasonable amount of time is used in conferencing on writing

11   portfolio pieces, teachers and other responders shall limit a conference's focus to one or two

12   areas of need, addressing patterns of errors or problems that occur frequently.

13   (6) To ensure that a reasonable amount of time is used in word processing final pieces,

14   teachers shall allow students to use word processing during the development of writing pieces

15   (for example, during revision or editing) or allow students to submit pieces in their own

16   handwriting.

17   (7) To ensure that a reasonable amount of time is used in the generation of student

18   writing for the writing portfolio, teacher-assigned writing tasks shall relate to the content being

19   studied in the class.

20   (8) To ensure that a reasonable amount of time is used in the generation of student

21   writing for the writing portfolio, teachers shall choose content-area readings that represent the

22   kind of writings the students are asked to include in the portfolio, allowing the covering of

23   content and the discussion of writing form to occur at the same time.

THREE CATEGORIES OF WRITING TO INCLUDE IN A SCHOOL-WIDE WRITING PROGRAM

"Writing can express learning across content areas and serve as an effective learning tool. Writing in schools consists of three broad categories: writing to learn, writing to demonstrate learning to the teacher, and writing to communicate ideas to authentic audiences for authentic purposes."

Core Content for Writing Assessment

In all classrooms students should be provided opportunities to experience three kinds of classroom writing:

*   **Writing to learn**
*   **Writing to demonstrate learning**
*   **Writing for real audiences for real purposes**

All of this writing can be directly relevant to learning in a unit of study and all of these categories of writing can support students in developing Portfolio-appropriate work. However, it is important to note that each of the three is usually driven by different instructional purposes with different audiences for the student to consider. An examination of each of these kinds of writing will demonstrate how each fits into classroom instruction across the curriculum.

Writing to Learn

Students use this kind of writing in order to process information, develop their thinking, learn new content, and synthesize new concepts. Since the purpose of writing to learn is to assist students in assimilating and remembering information, the audience for these pieces is the learner himself. There are other factors to keep in mind, however. Writing to learn…

*   often is a response to a prompt provided by the teacher, but sometimes is a writing "prompted" by the individual student (that is, the student determines what he or she will focus on in the response).
*   is intended to promote the student's understanding of content and ability to think; to apply concepts, skills, and principles; to enhance reading comprehension; to make connections; to raise and address questions; to identify and discuss problems, etc. Writing to learn is used to promote learning and also may be used to assess learning; however, assessment is not the primary purpose of the writing.
*   indicates how well students understand what has been taught, how well they can think and apply concepts, and how well they can communicate their understanding of subject matter relevant to the study area and their lives.
*   even if teacher prompted, usually is "open" to an individual student's choice and requires thinking.
*   usually is a brief, single-draft writing, is not completed in a "real-world" form, and is not intended for an "authentic" readership.

Writing-To-Learn Strategies

Writing-to-learn practices help students to learn, to internalize the content, to think, and to reflect on their learning through metacognitive activities embedded throughout the instructional units. In general, metacognitive activities cause students to think about their thinking and learning. Teachers can use writing-to-learn strategies to promote learning and thinking in all study areas. The following strategies can be adapted to any setting for any age level.

Writer's Notebook: responses that encourage students to see the world around them as writers do. Students record the people, events, quotes, poems, words, reminders, clippings, etc., that are the seeds of genuine pieces of writing. Writer's notebooks often contain many of the elements listed in the journal types below.

Reading Response Journal: entries that allow students to respond to their reading, extend their thinking, support their ideas, and promote their understanding of materials read.

Learning Log: a collection of writings recording and promoting students' active learning, thinking, and application of skills. The log may include a variety of the strategies noted in this section.

Class Journal: a daily record of class activities, reflections about the learning in class, opinions about the issues brought up in class, questions, even notes. The CJ can be a cumulative record that the entire class keeps or an individual record of student learning.

Dialogue Journal: a written conversation between learners. Two partners write comments, questions, or notes to each other in relation to something being read or studied in class. This works especially well with two students reading the same book or working on a similar project.

Opinion Journal: a way to get students to think about issues and support for their opinions. In social studies, students may be asked to read the newspaper for current events or controversial issues. Students could clip out articles, tape them into their journals, write their opinions and then leave the entries for others to respond to, agree with, or refute. As students see others' responses, they may learn to provide more support in order to strengthen their arguments.

Sketch Journal: a journal that combines art and writing. By including sketches of students' rooms for family and consumer science, flowers in a science study, maps in social studies, and geometric figures found in the real world, sketch journals provide opportunities for students to demonstrate multiple intelligences.

Personal Journal: a journal that allows students to write about what is happening in their lives, events they want to memorialize, sad times they need to reflect on, happy times they want to share. This is a good place for memories to work into personal writing. Maintaining students' privacy and building a sense of trust are essential with these journals.

Grammar Notebook: a record of students' own grammatical strengths and weaknesses. Students learn valuable lessons as they record their own personal hints and reminders in their notebooks and, as a result, get a personalized grammar book by which to evaluate their own progress with grammar. This can also be a record of personal spelling demons and vocabulary lists.

Observation Logs: a record of students' observations. Students keep records as they watch classroom videos, observe people, follow a scientific process, write poetic descriptions, hear intriguing conversations, find oddities or paradoxes, or take a nature walk. On field trips, on the school property, at a local mall, during a science experiment – all areas of curriculum are appropriate for observation logs.

Double Entry Logs: entries allow for students not only to see but also reflect on what they see. Students draw a vertical line down the middle of the page. On the left, they record what they have actually seen, read, heard, observed, etc. On the right, they record their opinions, reflections, connections, concerns, questions, or reactions. This practice works well when students are reading a chapter or story, watching a video, or taking notes on a lesson or presentation.

"**Wonder Books**": Stephanie Harvey's (Nonfiction Matters) revision of the KWL writing-to-learn activity. Students record what they know, have learned, and wonder. The wonder column (or page) leads to student inquiry projects.

Traveling Logs: an offshoot of the class log. Each day a different student records class notes and activities. The log is especially valuable for use by students who have missed class time due to other activities or absences.

Entrance (Admit) or Exit Slips: Entrance slips are completed before class and are brought in as the students enter the door. Exit slips are the students' passes out of the classroom. This writing-to-learn strategy can be used across the curriculum for many purposes:
   * Focusing student attention on the lesson to be taught the next day
   * Setting the tone for the class lesson
   * Pre-thinking
   * Pre-writing
   * Accessing background knowledge
   * Troubleshooting
   * Reflecting

Adapted *from "Writing to Learn Across the Curriculum," by Sylvia Abell; Kentucky Writing Program, Summer 2000*

Writing to Demonstrate Learning to the Teacher

This type of writing is necessary in every classroom in order for a teacher to ascertain whether or not students understand the content and/or concepts being taught. Regularly asking students to think and write at the higher levels of Bloom's Taxonomy (i.e., analysis, synthesis, evaluation) can help students not only think through the content but also reveal what they know in more depth. Since students are demonstrating their knowledge, the teacher is the audience. Some qualities of writing to demonstrate learning follow. This kind of writing

* is a response to a school exercise, question, prompt, or teacher assignment.
* demonstrates to the teacher that the student has completed assigned work.
* is intended to indicate how well the student has learned what has been taught; in short, it assesses learning.
* often expects all students to address the assignment in the same way, for example, by giving the correct answer or by showing understanding through standard explanations. Typically this writing does not require much "ownership."
* is usually a single-draft writing, is not completed in a "real-world" form, and is not intended for an "authentic" readership.

Examples of Writing to Demonstrate Learning

* Answer to Open-Response Prompt
* Test Answer
* Summary of Reading
* Explanation or Summary of an Activity
* Book, Research, or Library Report
* Lab Report
* Essay for a Quiz

Writing for Authentic Purposes and Audiences
(Portfolio-appropriate Writing)

Authentic writing is a classification of writing that asks students to synthesize, analyze, or evaluate what they have learned in order to communicate with a wider audience, usually outside of the classroom. Writing which suits this category

* may be written in response to a prompt provided by the teacher but also may be defined to some extent by the individual student.
* is written with a specific, authentic purpose, with awareness of authentic readers, in real-world forms.
* is intended to help students develop skills in communication and to promote their learning and thinking. Authentic writing assesses skills in communication and may assess understanding of content in the study area along with students' abilities to apply learning and experiences to accomplish authentic purposes.
* indicates how well students communicate ideas about their learning, experience, and inquiry.
* reveals student ownership: purposes, ideas, methods of support, use of learning and experiences, choices about readers and forms, etc.
* shows students' thinking; is not merely a summary, transcription, or record of an activity, or answer to test question.
* usually is taken through a full writing process – prewriting, drafting, revising, editing, publishing; sometimes is written in "on-demand" conditions.

Authentic writing is the **only** kind of writing that is appropriate for Kentucky's Writing Portfolio. Pieces appropriate to include in the portfolio are produced for an authentic audience and purpose. Ideally, students make decisions about audience, purpose, and/or form based on their interests, experiences, inquiry. These Portfolio-appropriate pieces are more successful when the writers pay careful attention to Kentucky's criteria for scoring writing, to the writing process for depth of thought, and to the content of the classroom for the subject matter.

Important features of Portfolio-appropriate writing:

* Specific, authentic purpose
* Authentic writing is driven by purpose – what the student wishes to accomplish through the piece. Whether the piece is written to share human experience, to make a point through fiction, or to persuade a readership to take an action, the writer has an authentic reason for writing.
* Well-developed ideas
* In order to fulfill a purpose, a student must include well-developed, focused ideas which reflect the student's thinking, understanding of content, and when appropriate in reflective writing explain for readers the content of the class in which the piece originated.
* Relevant, specific support for ideas and purpose
* Well-founded ideas are based on a student's learning, experience, reading, inquiry, and ability to think about the needs of readers.

* Awareness of authentic readers
    In creating audience awareness, writers help readers by
    * providing details.
    * conveying ideas of relevance.
    * providing background information.
    * revealing critical thinking to anticipate readers' needs.
    * employing appropriate tone.
    * organizing .

* Real-world form suited to the purpose and the audience
    This also includes the purposeful use of the characteristics of the selected form.

* Student ownership
    When students make decisions about their own piece, when they use their own ideas, purposes, approach, experience, learning, inquiry, organization, etc., then they are truly taking ownership of the writing.

Sample "Real-world" Forms:

Articles (Various Publications)	Proposals	Memoirs
	Reviews	Poems
Editorials	Chapters for a Book	Short Stories
Text for Speeches	Manuals	Plays, Scripts
Letters	Picture Books for Children	
Memos	Personal Narratives	

Sample Purposes

Evaluate	Support an idea	Convey emotions and
Analyze	Clear up a misconception	ideas about human
Interpret	Provide/explain needed	experiences
Defend an idea	information	Give directions
Solve a problem	Persuade readers	Create artistic expressions
Propose a change	Provide useful news	Reflect on experiences
Explain a procedure	Present a needed plan	Entertain
Draw conclusions from inquiry		

Sample Readers:

An individual	Citizens, Members of the	People with a certain view
A group	community	or position on an issue
Classmates	Parents	People interested in
Readers of a publication	Public officials	literature
People concerned about a problem	People who requested a report	Readers of literary magazines
People interested in a hobby	People who can act on a proposal	People interested in ideas about human experience

Adapted from work by Dr. Charles Whitaker.

ALERTS:
A School Concern Beyond the Writing Program

Alert situations are a school concern beyond the writing program. The following examples regarding alert situations direct actions adults must take when **any** communication (verbal or written) comes to their attention. An alert paper is any paper that leads the reader to suspect that the writer is in a life-threatening situation or might be considering harming him/herself or another person. The writer might indicate (directly or indirectly) that he/she is dealing with one of the following problems: abuse, violence against another person, depression, or thoughts of suicide.

Kentucky statutes require adults to report suspected abuse or neglect. Certain statutes also specify a duty to prevent or warn of impending violence. Schools and districts should make sure that teachers and scorers understand the meaning and intent of the Kentucky statutes. Teachers may want to refer to Kentucky Revised Statutes (620.030-050, 645.270, and 202A.400) listed on the following page.

Consider the following examples of alert situations in student's writing.

1. Example: Suspected problems of abuse, neglect, or dependency (children under improper care, custody or control when the matter is not due to an intentional act) are committed by parents, guardians, or other adults exercising custodial control or supervision.

Action: The suspected problems should be reported to the Cabinet for Families and Children.

2. Example: Suspected problems of abuse, neglect, or dependency are committed by someone other than the parent, guardian, or adult exercising custodial control or supervision.

Action: The suspected problems should be reported to the local law enforcement agency or to the County Attorney.

3. Example: Violence is threatened against another person, whether identified or not.

Action: Information should be reported to the local law enforcement authorities or the Kentucky State Police.

4. Example: Violence is threatened against an identifiable victim.

Action: The law enforcement office closest to the student and the victim's residence should be notified. Communicate the threat to the identifiable victim.

5. Example: Suspected cases of depression or thoughts of suicide where nothing is communicated to indicate abuse or neglect by a parent as a contributing factor to depression or thoughts of suicide.

Action: The school counselor should be notified. The school counselor should arrange a meeting with the student and parents, as appropriate. After discussing concerns with the parents, the counselor should document the conversation and any follow-up referrals. This documentation is important in establishing a pattern of depression and suicidal tendencies over time.

6. Example: Suspected cases of depression or thoughts of suicide where the parent's reaction is to downplay something the teacher and counselor feels is serious.

Action: The teacher and counselor should contact the Cabinet for Families and Children.

7. Example: Parental abuse or neglect is communicated as contributing to depression or thoughts of suicide.

Action: The Cabinet for Families and Children should be notified.

In any portfolio that contains an Alert paper for which authorities have been notified by school personnel, place a "Notification of Authorities" form (found in Appendix H, "Forms for Photocopying") in a secure file at your school. To avoid duplication of notification in cases where this portfolio goes out of the district for scoring (e.g., for a state audit), place the "Notification of Authorities" form in the portfolio before it is sent to a state audit or scoring session. When scorers read alert papers in a setting away from the school (e.g., writing portfolio audit, scoring and analysis session), they need verification that required procedures have been followed. The "Notification of Authorities" form will signal to KDE personnel, testing contractors, and others that action has already been taken so that KDE does not duplicate those actions.

KENTUCKY REVISED STATUTES 620.030-050, 645.270, 202A.400

KRS 620.030 through 050 addresses the duty of any individual to report child dependency, neglect or abuse (dependency covers children under improper care, custody or control when the matter is not due to an intentional act). The Cabinet for Families and Children investigates reports of abuse or neglect committed by parents, guardians, or other adults exercising custodial control or supervision. Therefore, when dealing with abuse or neglect by any of those individuals, it would be advisable to report to the Cabinet. When committed by someone other than a parent, guardian, or adult exercising custodial control and supervision, the Cabinet would refer the matter to the Commonwealth Attorney, to the County Attorney and to the local law enforcement agency or to Kentucky State Police. Therefore, it would be advisable to report directly to the local law enforcement agency or to Kentucky State Police when dealing with a situation of that type. The Offices of the Commonwealth Attorney and the County Attorney normally defer to law enforcement for investigation and carry out prosecution once investigation has been completed. Therefore, KDE would suggest that calls be directed accordingly to law enforcement. Professionals including school personnel may be asked to follow up an oral report with written findings within 48 hours of the first report. Note that school personnel as well as others with the duty to report do not have the authority to conduct internal investigations in lieu of the official investigations provided by statute. Nevertheless, it would be helpful for the recipients of the report for the member of the school staff to provide information from the source that is clear in time, place, and concern so much as is possible. KRS 620.050 provides immunity from prosecution for persons making a report in good faith.

KRS 645.270 addresses the duty of qualified mental health professionals to warn the intended victim of a patient's threat of violence. That statute provides that if an individual has communicated to the mental health professional or one serving in a counselor role an actual threat of some specific violent act and no particular victim is identifiable, the duty to warn has been discharged if reasonable efforts are made to communicate the threat to law enforcement authorities. Again, KDE would suggest that any such report goes to the local or state police in that those offices have investigators while the Commonwealth and County Attorney's Offices deal with prosecution. This statute also provides protection from monetary liability or cause of action against any qualified mental health professional or one serving in the counselor role for confidences disclosed to third parties when discharging the duty set forth in this statute. When the threat is against an identifiable victim, the duty requires that one communicate the threat to the victim and to notify the law enforcement office closest to the student's and the victim's residence.

KRS 202A.400 similarly addresses the duty of a qualified mental health professional to warn the intended victim of a patient's threat of violence. This statute does not expressly include the language covering counselors but contains the same mandate of a duty to warn a clearly or reasonably identifiable victim as well as to warn the police department closest to the patient's and victim's residence of the threat of violence. Again, where no particular victim is identifiable, the duty is discharged if reasonable efforts are made to communicate the threat to law enforcement authorities. KDE would suggest again that the report go to the local or state police. That statute as well protects the qualified mental health professional from monetary liability and legal actions.

922 KAR 1:330, Child Protective Services. This regulation provides more detail on how the Department for Community Based Services accepts reports of child abuse, neglect, or dependency under KRS 620.030. Section 3 emphasizes that the cabinet does not investigate reports of abuse or neglect by a non-caretaker, but refers those cases to local law enforcement or the commonwealth or county attorney.

WRITING DEVELOPED THROUGH UNITS OF STUDY

Critical Attributes of a Standards-Based Unit of Study

The Kentucky Department of Education recommends that teachers at all levels develop units of study that address standards. A unit of study is a cohesive and intentional plan for teaching and learning developed to address content standards in a meaningful way. Standards-based units of study are designed to ensure that every student will learn at high levels. Teachers plan these units by identifying the desired results of the unit in terms of student learning, determining the acceptable evidence of learning, and then planning the activities and instruction that will equip students to meet the standards.

Effective units of study are developed around a significant "chunk" of content from one or more courses. Any unit, whether discipline-based or interdisciplinary, whether developed by one teacher or a team of teachers, should have the following important attributes:

1. Aims for "enduring understanding" which goes beyond facts or skills to focus on larger concepts, principles, or processes that have lasting value

2. Addresses a manageable number of appropriate content standards that identify what students should know and be able to do at the end of the unit
   * Academic Expectations
   * Kentucky Program of Studies
   * Core Content for Assessment
   * District or school standards
   * National standards

3. Includes a variety of assessments that are on-going and formative, providing feedback on student learning to inform instruction
   * Aligned with instruction
   * Authentic
   * Varied in methods of providing evidence of student learning
     + Formal
     + Informal

4. Organizes around an issue, problem or question that connects to real-life experiences and serves to motivate students

5. Focuses students' attention on essential questions which are designed to
   * engage the students as worker, investigator, problem solver;
   * lead the students into the content and how it can be applied in meaningful ways;
   * require students to use critical, creative and higher order thinking skills; and
   * connect learning to the students' lives outside the classroom.

6. Makes appropriate use of a variety of resources, media and technology beyond the textbook.

7. Engages students in learning that accomplishes authentic purposes by integrating
   * past learning and experiences with new learning and experiences;
   * cross curricular content, skills and processes;
   * reading, writing, observing, listening and speaking; and
   * technology as a seamless component.
8. Produces evidence of the desired results of student learning through varied and authentic products and/or performances
9. Establishes and communicates with students the criteria for success (rubrics, scoring guides)
10. Provides for student and teacher reflection on the effectiveness of the unit plan

Units of Study

A school-wide writing program should include appropriate and varied writing embedded in meaningful units of study. Different models of units of study are available, and teachers may choose the model that works best for them.

The units that follow are outlines intended to show some of the key components and characteristics of a unit, including examples of how writing could be included in the units. For the purposes of this handbook, **the units are not fully developed**. For example, the units also will contain details about different learning events planned for students, a list of useful resources, different scoring guides, and other useful sections. These components are not included in the examples. It is also important to recognize that the units are not intended as THE models of a unit in a particular content area. Teachers and students will create their own units, tailoring them to their interests as well as addressing content standards. The examples are provided to encourage school-wide writing organized in meaningful units of study.

Example #1   Cox, Kilgore, Patierno, and Whitaker

Kentucky Unit of Study Outline: Elementary

Summary of Content for Unit: Goal 1: (1.11) Writing, (1.12) Speaking, (1.16) Technology, (1.2) Reading; Goal 2: (2.19) Geography, (2.18) Economics, (2.21) Human Behavior: Interpersonal Relationships; Goal 5: Thinking and Problem Solving; Goal 6: Integrating Knowledge and Experience

Strands of the Program of Studies in English/Language Arts: Reading, Writing, Speaking, Listening, Observing, Inquiry, Technology for Learning and Communication

Major Focus: How can our understanding of Mountain Culture enable us to preserve and protect our heritage so that we can influence in a positive way our lives and the lives of future generations?

Guiding Questions:

1. How can we use our understanding of the geographic interaction between people and their surroundings to help us make good decisions about our "Mountain" environment?
2. From our reading, observing, and listening, how can we use what we learn about "Mountain" families to improve family relationships?
3. From our inquiry (reading, talking, listening, observing), what decisions do we need to make in order to improve the socio-economic status of people in our area?
4. What problems do we and others need to address to improve Mountain Culture?
5. How can we use our skills in writing and in the use of technology to learn more about Mountain Culture and communicate our ideas about it to others?

Portfolio-appropriate Writing for the Unit:

Basic Task: From your study of geography, economics, and family, focus on a problem, issue, or concern in Mountain Culture and create a Portfolio-appropriate writing to communicate your ideas with others. Examples of Student Defined Tasks:

1. From my interview with my grandparents, I am writing a feature article for a regional magazine about family relationships, focusing on key problems that should be addressed in order to preserve our values.
2. As a citizen of Pike County, I am writing a letter to the County Judge Executive to persuade him or her to address problems with pollution along the roads in the county.
3. For our class publication, *Mountain Culture*: *Students' Voices*, I am writing a poem to express my ideas about threats to the beautiful streams in our county.
4. I am writing a memoir about my grandmother to convey my ideas about her strength as a woman and as a member of the family.

Sample Open-response Prompt

The leading industry in Pike County is coal mining; however, throughout the years this industry has grown weaker. Identify three economic problems caused by a weakened coal industry, and explain your ideas about how to address these problems.

Example #2`   Whitaker, Martin

Sample Kentucky Unit of Study: Practical Living, Secondary
Consumer Skills

Main Content to Address in the Unit:

+   Consumer rights and responsibilities
+   Strategies and techniques for evaluating various forms of consumer information
+   Strategies and techniques for comparing and evaluating products and services
+   Influences on consumer choices
+   Methods and techniques of advertising
+   Financial management to achieve short and long term goals
+   Communication skills (reading, writing, speaking, listening)
+   Inquiry and technology
+   Thinking and problem solving

Organizer for Unit: How can we evaluate products and services to help ourselves and others make good decisions as consumers?

Guiding Questions:

❖ How can we use our knowledge of advertising methods to help ourselves and others distinguish fact and fiction and make good decisions as consumers?
❖ Through analyzing advertising and other consumer influences, how can we evaluate services and products that we and others use?
❖ Through inquiry (reading, talking, observing, using technology), how can we find information that can help us make good decisions about products and services?

❖ How can we help ourselves and others manage finances to achieve short and long-term goals?
❖ How can we use our knowledge of state and federal policies and laws regarding goods and services to protect ourselves and others from unethical selling practices?
❖ How can we apply effective communication skills to present our ideas to others about consumer products and services?

Examples of Diversified Outcomes:

* Responses to tests/quizzes
* Open-response items
* Group presentation
* Power point presentation based on independent inquiry
* Illustrated posters

* Web site links
* Charts and graphs for display in the school
* Skit
* Speech to classmates
* Videotape
* Portfolio-appropriate transactive writing

Categories of Writing for the Unit

Writing to Demonstrate Learning to the Teacher
Writing to Learn
Writing for Authentic Purposes and Audiences

Kinds of Reading Materials

Textbook
Informational Material
Practical/Workplace Material
Persuasive Material

Portfolio-appropriate Writing for the Unit:

Basic Assignment:

Our unit has focused on Consumer Skills, and we have discussed various influences on consumer choices, including advertising techniques. We also have learned smart ways to shop and ways to help us achieve financial goals. You now have an opportunity to help others with consumer decisions.

Select a product, service, or financial goal that would interest teens. Write an article for a magazine read by teens in which you develop your ideas about the product, service, or financial goal you have selected. Help your readers make good consumer decisions.

[*Students brainstorm ("slice the pie") to define their own writing tasks. The teacher wants students to engage in transactive writing and has decided also to concentrate on articles as the form for this writing; however, other kinds of writing and other forms also could be used in the unit. Notice that the writing has direct relevance to learning in the unit and that the assignment leads students to write for authentic purposes and readers in a real-world form. The assignment also encourages student ownership and requires students to develop their own ideas.*]

Some Sample Student-defined Tasks:

1. As a teenage consumer, I am writing an article to help teens evaluate CD players in order to make a wise purchase.
2. As a teenage consumer, I am writing an article to help other teens effectively shop for _____, using information from a product comparison test. I wish to encourage teens to use such information to make better decisions as consumers.

3. As a teenage consumer, I am writing an article for the school newspaper to show how advertisers influence consumers to purchase tobacco and alcohol products. I want teens not to be manipulated into choices that can be harmful to their health.
4. As a teenage driver, I am writing an article for other teens to help them shop effectively for their first car so they may avoid dishonest sales people and get the most for their money based on their needs.

Sample On-demand Writing Prompt for Unit:

Situation: Many purchases are made each day as more and more people become consumers of products and services. Sometimes the products or services result in dissatisfaction, and consumers take steps to address the problem.

Writing Task:

Write a letter to a store manager or the consumer services division of a company to tell about an incident in which you experienced a problem with a product or service. Help your reader understand what happened and explain what should be done to solve or prevent the problem.

[*The on-demand writing tasks on the Kentucky Core Content Test (KCCT) assess writing, not content knowledge. However, for instructional purposes, content area teachers may embed content knowledge in the prompts used in their classrooms.*]

Sample Prompts for Writing to Demonstrate Learning to the Teacher:

1. Write to explain the six consumer rights, as defined by law. Give an example of each.
2. Read the following quotation concerning consumer rights. Write to explain the quote.

Sample Open-response Item for the Unit

The banks set card rates and fees and consider them a product to sell to consumers. Banks make profits from cards in several ways. Teens can face serious financial difficulties if they do not make wise decisions in selecting and using credit cards.

Greg, a student, will be going to college this fall. He has decided that a credit card would be valuable for him to have in order to pay for books and supplies and to have money in case of an emergency. Below are charts [not shown here] from actual credit card applications. Read the charts and identify the card you would recommend for Greg. Explain your reasons.

LEARNING FROM STUDENT WORK

Schools can make decisions to improve their writing program from evidence gathered by examining samples of student work. While many methods exist for looking at and learning from student work, three ways will be highlighted in this chapter: the use of the Kentucky Marker Papers, portfolio analysis, and protocols.

Kentucky Marker Papers

The Kentucky Marker Papers are examples of student work at each grade level, Pl-12. The primary markers include a number of pieces to show progress made throughout each year in the primary program. The Grades 4-12 markers represent end-of-the-year writing, the result of a year of effective instruction. The papers illustrate the progression of key writing skills in specific types of writing (personal narrative, memoir, short story, informational writing and persuasive writing). Each piece is annotated to show the skills that the writer has demonstrated in that piece of writing and possible next lessons to continue the writer's progress.

The Kentucky Marker Papers can be used to examine **individual pieces of student writing** at any grade level for a variety of purposes including

* determining evidence of strengths and weaknesses in the student's piece of writing.
* determining "next lessons" that the student needs to know.
* assessing student's growth in writing over time.

Portfolio Analysis

A portfolio analysis is a purposeful examination of a school's writing program using the school's completed portfolios. Materials are available through the Kentucky Department of Education to support these sessions including a procedure and guidelines for setting up a portfolio analysis; genre specific definitions, characteristics, and focus questions to guide the analysis session; and a Needs Assessment Template to guide future decisions concerning the school's writing program.

A portfolio analysis provides an opportunity for an entire faculty to meet together as professionals to examine **a sample of the school's writing portfolios** for a variety of purposes including

* determining instructional implications for the school.
* gathering evidence of instructional strengths and needs.
* targeting professional development and consolidated planning that will lead to improved student performance.

Materials to support a school-wide portfolio analysis can be found on the Kentucky Department of Education web site (www.kde.state.ky.us/oapd/curric/writing).

Protocols

Protocols set up a structured, collaborative process for educators to focus on the evidence presented in student work at various stages of development. There are many researched protocol methods that schools can choose to follow or use as a basis for creating a method that works best for their needs. Protocols allow presenting teachers to give background information as to the preparation for the lesson/assignment, the set up for the lesson/assignment, and any observations and/or reflections necessary to begin the dialogue.

Protocols provide a facilitated process for a group of participants to learn from **student work at various stages of development** for a variety of purposes including

* determining patterns in students' and/or teachers' thinking and learning.
* determining evidence of and feedback on the strengths and weaknesses in instructional strategies, processes, and/or structures.
* focusing attention on connections of classroom assignments to national, state, and local standards.

For more information about how any one of these approaches could help your school in learning from student work, contact your regional writing consultants. (*Contact information can be found in this handbook on page iv*).

SECTION 2

INTEGRATING WRITING PORTFOLIOS INTO CLASSROOM INSTRUCTION

Section 2, "Integrating Writing Portfolios into Classroom Instruction," focuses on how teachers assist students with generating writing which may be included in writing portfolios.

This section is divided into five chapters.

* **Chapter 7, "Guidelines for the Generation of Student Work,"** explains the "Philosophical Guidelines," (the goals of a writing portfolio assessment), and the importance of student ownership and authenticity in writing appropriate for the portfolio.
* **Chapter 8, "Code of Ethics for the Writing Portfolio,"** details the ethical application of these goals, listing both acceptable and unacceptable practices.
* **Chapter 9, "The Writing Process,"** provides information about the fundamentals of the steps writers use in the process of writing.
* **Chapter 10, "Categories and Forms in the Writing Portfolio,"** discusses the writing portfolio table of contents, the four types of writing which must be included in every student portfolio (reflective, personal expressive, literary, and transactive), content piece requirements, and what constitutes complete and incomplete portfolios.
* **Chapter 11, "Grade Level Requirements,"** details the specific portfolio requirements for grades 4, 7, and 12. Teachers may find it helpful to remove these pages for photocopying and distribution to students.

GUIDELINES FOR THE GENERATION OF
STUDENT WORK FOR WRITING PORTFOLIOS

Through quality assessment, it is possible to accurately identify the learning needs of individual students and student groups, to review the appropriateness of curriculum goals and content, and to evaluate the quality of teaching. In effective learning environments, assessment and instruction are closely linked.

PHILOSOPHICAL GUIDELINES OF THE WRITING PORTFOLIO

The goals of a writing portfolio assessment are to
* provide students with the skills, knowledge, and confidence necessary to become independent thinkers and writers.
* promote each student's ability to communicate to a variety of audiences for a variety of purposes in a variety of forms.
* document student performance on various kinds of writing which have been developed over time.
* integrate performance assessment with classroom instruction.
* provide information upon which to base ongoing development of a curriculum that is responsive to student needs.

Writing is part of the curriculum at all grade levels. The assessment portfolio is completed at grades 4, 7, and 12. **By definition, a portfolio is a purposeful selection of student work that exhibits a student's efforts and achievement.**

OWNERSHIP IN PORTFOLIO-APPROPRIATE WRITING

 Since students must have total ownership of Portfolio-appropriate writing, any intervention from teachers, peers, and/or others should enhance rather than remove or diminish that ownership and should be offered in the spirit of helping students reassess their own work. At no time should students' ideas, revisions, or editing be characterized as teacher-, peer-, or parent-authored. The Kentucky Writing Portfolio Assessment acknowledges the students as sole creators, authors, and owners of their work. Teachers serve as colleagues, coaches, mentors, and critics. Parents, friends, and other students assume roles of listeners, responders, and encouragers.

Ownership is an essential characteristic for Portfolio-appropriate writing, writing that is authentic in purpose. As applied to writing, ownership means several things, among them are these:

1. The writing is the student's own; it is not a work done by someone else. Though others may offer questions and other response for the writer to consider, the writer is responsible for making decisions.

2. Though teachers certainly may set requirements for writing (including such things as general topic for students to discuss), ownership means that, in some way, the writer determines or defines the writing. For instructional purposes, the teacher may or may not designate forms and audiences for the writing; however, the writer reveals independence in a variety of ways: specific purpose, ideas, information, selected use of learning and experience, approach, methods of support and idea development, organization, language, style, format design, application of characteristics of the genre, etc.

3. Ownership means that the writing is not merely a transcription or recitation of class discussion or a mere record of some class activity. The writing is not merely a "canned response," which simply repeats what the teacher has said to do. The writing in some way shows originality, individuality. The writer reveals an effort to communicate genuinely with awareness of authentic readers.

AUTHENTICITY IN PORTFOLIO-APPROPRIATE WRITING

In general, when we think of *authentic,* words like *original, realistic, genuine* come to mind, and, applied to writing, *authentic* means that the work is the student's own, done for a realistic purpose and readership and in a realistic form that logically fits the purpose and audience or situation. The writing reveals a genuine effort to communicate with others (it is not merely an academic exercise). Though a variety of kinds of writing may be done in our schools, some writing should be *authentic,* and this kind of writing should be included across the grade levels and study areas to help students learn, develop as writers, and prepare a variety of samples of writing, some of which are submitted in the assessment writing portfolio.

Authentic purpose for writing means that
* the purpose is one that reflects the student's ownership, individuality, choices, decisions.
* the purpose is specific. (It's not realistic to write generally about a topic, with no specific purpose.)
* the purpose is realistic, one students actually have or logically could have in their lives.
* the purpose is genuinely *needed* by readers; the purpose is a justifiable one; the purpose is to accomplish something that makes sense, is significant.
* the purpose is not merely to complete an exercise or test question for the reader and is not merely to complete a kind of writing. (The writer is genuinely trying to convey ideas to readers for a meaningful, realistic purpose.)

Authentic audience and audience awareness mean that
* the writer has in mind a realistic readership(s) for whom the writing is especially important, needed.
* the writing is developed throughout with an awareness of readers ("target" readers and critical readers).
* the writing reveals awareness of a critical reader who expects careful, thoughtful writing.
* the writer shows awareness of the interests, needs, and general expectations of readers of a particular kind of writing (e.g., poetry, technical writing, or academic articles).
* the reader is someone logically and realistically appropriate for the writer's purposes, not merely the teacher as a tester of the student's learning.
* the writer takes steps to interest and help readers, including providing appropriate support and explanation.

Authentic ("real-world") form means that
* the form chosen logically fits the writer's purpose and audience.
* the form is realistic, like one done in the "real world"; the writing looks realistic.
* the student shows ability to apply characteristics of the selected form (e.g., poem, short story, editorial, article).
* the writing is not merely a fill-in-the-blank or other such exercise.

Plagiarism

Plagiarism occurs when a writer uses the exact words, unique ideas, or the intellectual property (e.g., charts, graphics, designs, etc.) of another's work and represents it as his or her own original work.

PLAGIARISM (WHEN SCORING PORTFOLIOS, BOTH CRITERIA AT THE BOTTOM OF THIS PAGE MUST BE MET PRIOR TO SCORING A PORTFOLIO INCOMPLETE DUE TO PLAGIARISM.)

- Submitting a piece of writing written entirely by another person as one's own work
- Submitting a piece of writing in which another writer's words, phrases, sentences, paragraphs, etc., are included without proper documentation
- Submitting a piece of writing in which another writer's words, phrases, sentences, paragraphs, etc., are summarized or paraphrased without proper documentation
- Retelling someone else's writing and representing it as one's own
- Retelling someone else's writing for the same purpose with the same details but from a different point of view
- Failing to appropriately and accurately document a source ("accuracy" becomes a correctness issue rather than an issue of "plagiarism" when a student has attempted documentation within an entry in an assessment portfolio)
- Utilizing a story starter without documenting the source

NOT PLAGIARISM

- Retelling a story from a different point of view that includes changing the meaning, ideas, language, details, etc., to accomplish one's own purposes
- Utilizing the organizational pattern of a published work while developing one's own ideas and purposes
- Including allusions to other literature as a technique of idea development
- Submitting parodies that demonstrate student ownership through the development of purpose and idea development
- Submitting sequels that demonstrate authentic purpose, student ownership, and idea development while not relying upon the original text
- Failing to document information that could be considered common knowledge (i.e., dates, famous quotations, historical/geographical facts, statistics relevant to a field of study, facts that can be located in multiple reference books)
- Utilizing a story starter with proper documentation
- Changing the genre of a literary work in order to accomplish one's own purposes, modifying the work to fulfill the needs of the new genre, and giving credit to the original author

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SCORING PURPOSES

A portfolio should be scored <u>incomplete</u> due to plagiarism only if:

 * the writer uses the exact words, unique ideas or intellectual property of another writer and represents it as his or her own original work; <u>and</u>
 * the source of the plagiarism is located.

CODE OF ETHICS FOR WRITING PORTFOLIOS

Portfolios are a unique assessment component. They are the only a portion of the statewide assessment developed under the direction of, and evaluated by, the classroom teacher. Teachers and students are provided with the definition and examples of successful work. Although portfolio contents may vary, each entry is to be evaluated by certified personnel, trained to apply the same set of standards in the same manner from student-to -student, from school-to-school, and from year-to-year. To assure this consistency, appropriate training and monitoring of scoring practices are required. The Kentucky Department of Education provides scoring training and opportunities for scoring practice throughout the school year.

Writing pieces produced using practices that are inconsistent with this Administration Code shall not be included in a student portfolio.

Writing Portfolio Development
OK
1. Teachers provide, in the course of daily instruction, opportunities for writing appropriate for inclusion in the portfolio. 2. Teachers allow ample time for preparation of portfolio entries in the classroom and may allow some student work outside of class. 3. Teachers ask questions to clarify the student's purpose, approach, meaning, content, ideas, organization, strategy, sentences, words, and mechanics. 4. Teachers may indicate the position of errors (e.g., circle errors, highlight mistakes, put checks in margins of lines where errors occur) and ask students questions about errors. 5. Teachers share and discuss with students the portfolio scoring criteria and samples of student work that exemplify those criteria. 6. Teachers discuss best pieces and possible choices for inclusion in the portfolio with students. 7. Teachers assist students in identifying a variety of tasks that address the required categories and types of portfolio entries. 8. Students shall write, type, or word process portfolio pieces by themselves, unless otherwise allowed as accommodations by 703 KAR 5: 070. 9. Teachers may assign peer tutors and others to assist students with portfolio development. All persons who provide assistance to students in portfolio development shall receive written information and training regarding how assistance may be appropriately provided.
NOT OK
1. Any assistance or intervention from teachers, peers, or others that diminish personal ownership of the portfolio. 2. Altering documentation attesting that portfolio contents were produced by the student.

3. While it is permissible for teachers and others to mark on students' papers indicating the position of errors, no one other than the student shall make direct corrections or revisions on a student's work that is to be included in the student's writing portfolio.

4. Adding, subtracting, revising, or working on portfolio entries after the completion date (Minor changes to the Table of Contents are permitted.).

5. Peer tutors and others shall not provide assistance beyond that which can be provided by the teacher.

Portfolio Scoring
OK

1. Only certified school personnel who have received current Kentucky Department of Education training may provide accountability scores. For the purpose of writing portfolio scoring, certified school personnel shall include: a person with teacher or administrator certification employed by the district in a certified position; a person with teacher or administrator certification employed by the district in a classified position; or a person with teacher or administrator certification on an approved leave of absence. While student teachers may participate in the scoring process, they shall not be the scorer of record.

2. Scorers use current scoring materials and apply the scoring standards accurately and consistently.

3. Scoring judgments are made on the basis of language on the scoring guide, using benchmarks, and referring to high-end portfolios to resolve decisions about the correct performance level for a particular portfolio.

4. The district shall maintain documentation that all scorers of writing portfolios have been appropriately trained.

NOT OK

1. No individual shall instruct or encourage teachers to assign higher or lower scores than are warranted by the work contained within particular portfolios.

2. Scoring accuracy shall not be compromised by lack of adequate training or inappropriate scoring conditions.

ETHICS IN MARKING STUDENT PAPERS

In a successful writing program, students have many opportunities to use writing to learn (journal entries, observation logs, reading responses) and writing to demonstrate learning to their teachers (essay/open-response questions, discussion questions, research papers, literary analyses). The *Code of Ethics for Writing Portfolios* applies **only** to the writing that is Portfolio-appropriate, not to exercises or practices. On learning exercises and practices, teachers can make corrections to teach students about writing.

An important goal of the writing portfolio is to provide students with the skills necessary to become independent thinkers and writers. All responders must consider student ownership and the response necessary to help students become better communicators and more independent editors. Responders diminish student ownership when the intention of the response is to fix the student's writing rather than to foster the growth of the writer.

COMMON QUESTIONS ABOUT MARKING STUDENT WRITING FOR THE WRITING PORTFOLIO

What is and isn't appropriate when marking students' papers that may become part of writing portfolios?

The Code of Ethics for Writing Portfolios indicates that "[t]eachers ask questions to clarify the student's purpose, approach, meaning, content, ideas, organization, strategy, sentences, words, and mechanics" and "[t]eachers may indicate the position of errors (e.g., circle errors, highlight mistakes, put checks in margins of lines where errors occur) and ask students questions about errors."

Consider the following example and the questions that follow.

> *When we arived Lindsey and I wanted to ride the Vortex first. As I stod in line I never expected it to be what it was.*

How can I help my students be better writers and not diminish student ownership?

The following responses to the above passage preserve student ownership.
*   A responder could write at the bottom of the paper, "You seem to be having a problem with commas after introductory elements. I have placed a check in the margin on the lines where you have a comma error. You also need to make sure you use spell check."
*   A responder could put a circle after *arived* in the first sentence and after *line* in the second sentence to indicate an error. The responder could also circle *arived* and *stod* and write "sp" over the circles.
*   A responder could write a note to the student on her paper that says, "You need to look in your student handbook to review how to use commas after introductory adverb clauses. Also, you have some spelling errors to correct. Proofread carefully."

These are only a few approaches; there are other ethical approaches that could be offered to this student.

What can I not do?

The following approaches diminish student ownership and, therefore, are unethical for Portfolio-appropriate writing.

* The responder draws a line through *arived* and *stod* and writes *arrived* and *stood.*
* The responder places a comma after *arived* and after *line.*
* The responder adds language to the student writing such as adding, "*because we had heard so much about how exciting and scary the ride was*" at the end of the first sentence.

Text adapted from an article, "Recent Questions about Marking on Student Papers," by Starr Lewis.

May teachers or responders circle spelling errors or write "sp" next to spelling errors?

Yes*. The Code of Ethics* states that "teachers may indicate the position of errors." Responders may indicate spelling errors by circling, underlining, highlighting, or other means such as putting a check mark in the margin on the line where the error appears.

May responders identify run-ons and fragments for students?

Yes. There are a number of ways a teacher might indicate these errors for students:
* The responder may choose to highlight the sentence and write "run-on" or "fragment" next to the sentence. Some teachers prefer abbreviations such as "R-O" or "SF."
* The responder may choose to put a check in the margin and write a note to the student on the paper such as "Each place you find a check in the margin indicates a run-on or sentence fragment."
* The responder may choose to write a note on the paper such as "You have a number of fragments and run-ons to correct."

May responders point out subject-verb agreement errors, pronoun-antecedent errors, overuse of passive verbs, or verb tense problems?

Yes. Responders may circle or otherwise mark the error and identify the type of error for the student by writing "subject-verb agreement" or "verb tense problem," etc.

May responders delete unrelated information from student papers?

No. However, responders may ask for clarification concerning the importance of information. For instance, the responder may write on the paper, "How does this relate to the point you're making?" or "As a reader, I don't see how this fits. Can you think of more explanation to help your reader understand why this is important?"

May responders substitute more effective words for weak word choice on the part of students?

No. However, responders may underline or highlight weak words for students and suggest that the student replace them with more effective words.

THE WRITING PROCESS

Quality writing instruction is anchored in the use of the writing process. Writers often work in the writing process in different ways, but the following are fundamental in the writing process.

Prewriting

In prewriting, a writer explores subjects and experiences, determines a focused purpose for writing, begins to consider the needs of an audience, selects ideas and support for the purpose, and begins to organize these ideas. Teachers should assist students by

* creating opportunities in the classroom for students to inquire, learn, and think critically as they investigate topics.
* providing written models and instruction in analyzing writers' forms, purposes, audience awareness, idea development, and organizational strategies.
* providing whole class instruction and practice in a variety of prewriting strategies and activities from which students can choose those that best suit their particular needs.
* guiding students as they determine their realistic purpose and audience and real-world form in order to develop their selected topics.
* allowing for some student choice and not depriving students of either ownership of their writing or opportunities to improve their writing abilities.

Drafting

In drafting, a writer begins to compose the work by drafting sentences and paragraphs connecting one thought to another. Writers concentrate on creating their meaning, developing thoughts, providing relevant support, addressing their reader's needs, and organizing their work. Teachers should assist students by
* maintaining a supportive environment that allows for different learning styles, provides rich resources, and gives ample drafting time in and out of class.
* respecting the writer's ability to make choices about purpose, audience, form, content, and length.
* encouraging students to draw appropriately on their experience, learning, reading, and inquiry to accomplish their authentic purposes as writers.

Conferencing

During conferencing, writers acquire feedback concerning their writing, interacting with teachers, peers, and others. **Conferencing may occur at all stages of the writing process**. It is essential that (during these conferences) the student writer retain ownership of his/her writing. While responders (teachers, peers, or others) may ask questions and offer suggestions, the writer will decide what to incorporate and what to reject. Responders should assist students by

- questioning rather than dictating.
- critiquing rather than criticizing.

- coaching rather than correcting.
- guiding rather than directing.
- suggesting rather than imposing.

Revising

In revising, the writer begins to make appropriate changes to a draft. Revision is, in a sense, rethinking or "re-visioning" ideas. During revision, the writer reshapes and reorders the text to match it as closely as possible with the new ideas in his or her head. The general guideline in revision is that the students will make decisions about what to add, delete, or change. Teachers and others may provide response but should ensure that authors have the final say in the revisions they make in their writing. Teachers may use a variety of strategies to promote revision including

* raising questions to clarify the student's purpose, audience, meaning, content, ideas, and organization.
* modeling and discussing revision while preserving author's ownership.
* teaching students how to review their writing with each other and to talk about possible changes.
* providing class time for revision.
* allowing peers to read each other's writing and offer suggestions for the author to consider.
* encouraging students to read/reread examples of writing to help make decisions about their own writing.
* designing revision checklists for students to use with their own writing and when conferencing with peers.
* allowing students to talk and write about their revisions and the rationale behind them reflecting upon their work and progress as writers.
* encouraging student to inquire and learn more about their selected topic, drawing on this learning to accomplish their purposes.

Editing

In editing, the writer strives to create a correct piece of writing. The writer's goal in editing is to produce the best possible paper according to his/her developmental level. Arranging for a specific time for editing can help students spot errors and correct them. Teachers should emphasize the role of students as owners of their work in making final decisions. Teachers can use a variety of strategies to promote editing including

* monitoring students' writing development to discover patterns of error and to determine students' critical needs and developmental level in order to plan instruction designed to address specific grammar, spelling, punctuation, and usage needs.
* supporting students in self-assessing and making final editing decisions.
* providing mini-lessons and encouraging students to apply lessons to their own writing.
* encouraging students to use appropriate resources such as handbooks, dictionaries, thesauri (print and electronic), spell checkers, or computer writing programs.

Teachers should not at any time actually do the writing or make direct corrections for the student on student work.

Following are some appropriate strategies to use with students when you focus on the editing process.

*   **Mini-Lessons:** Brief lessons on common editing problems can be of immediate benefit to students when they are taught as part of an editing workshop. After a short lesson at the beginning of an editing session, students can immediately apply the lessons to their own writing, reinforcing new information about correctness through meaningful use rather than isolated exercises. Mini-lessons can be used with smaller groups of students experiencing similar, specific problems.
*   **Peer Editing:** Students pair off and edit one another's drafts, pointing out the positions of any errors they see. **Each student makes his/her own corrections preserving author's ownership.**
*   **Class Experts:** Students skilled in a specific editing area check the drafts of peers for errors. Often, a student can explain a point in terms a classmate can understand.
*   **Transparency Editing:** Make a transparency of a student draft from **a previous year** and ask the class to identify editing needs. As students identify and correct errors, the teacher corrects each on the transparency and then asks students to apply these same editing strategies to their own pieces of writing. If this model is followed regularly, students receive numerous short lessons focusing on mechanics and usage, and have many opportunities to apply new strategies.
*   **Minimal Mark:** During an editing conference, the teacher places a dot or check mark in the margin of a line containing an editing error. Students must find and correct the error. Teachers should be careful not to mark all errors during a conference, but instead focus on one or two specific skills during the session.
*   **Modeling:** Teachers should be sure that every piece of their own writing that they share with students is as accurately edited as possible. When errors do occur in teacher models, these errors should be used to facilitate a mini-lesson focusing on the specific skill.

Publishing

In publishing, students make their writing public for others. For assessment purposes, 4th grade students will publish four pieces and 7th and 12th grade students will publish five pieces from their classroom folders. Students determine the point at which their writing is ready to be published. Following are some guidelines for the publishing stage:

*   Many forms of publishing are acceptable (bound books, pamphlets, brochures, illustrated works, regular manuscripts), but the work should be a size that will fit the standard writing assessment portfolio.
*   The writing should be neat and legible. Students may use many methods to produce published pieces (pen or pencil, printing or cursive, word processors or typewriters). Regardless of the method selected, the students must write, type, or word process by themselves unless otherwise noted on an IEP.

Student authors must first give their permission before any writing can be published for any purpose outside that of portfolio assessment.

Reflecting

In reflecting, students think about their writing and their growth as writers. Reflection should occur throughout the writing process and at all grade levels. Teachers may use a variety of strategies to promote reflection including

* providing class time for reflection.
* creating opportunities in the classroom for writers to identify and explain their writing skill, strategies, and processes (i.e., entries in writer's notebook, letters, check lists, oral presentations).
* allowing students to talk and write about the decisions they make as writers.
* designing open-ended questions that require students to reflect on their writing.
* encouraging students to assess their strengths and areas for potential growth.
* providing written models and instruction on analyzing how writers use reflection.

CATEGORIES AND FORMS IN THE WRITING PORTFOLIO

Four categories of writing are included in all Kentucky students' writing portfolios:
* Reflective Writing (Letter to Reviewer)
* Personal Expressive Writing
* Literary Writing
* Transactive Writing

Additionally, all portfolios must include a Student Signature Sheet, a Table of Contents, and at least one content piece at the 4th and 7th grade levels, or two content pieces at the 12th grade level.

TABLE OF CONTENTS

The Table of Contents for the Writing Portfolio is **required** for the assessment portfolio and has two main purposes:
* Assisting the student and teacher in organizing the portfolio entries
* Ensuring that scorers can accurately assess the contents of the portfolio

The Table of Contents includes the following:
* the **Title and Category** for each piece
* the **Study/Content Area** for which **each** piece was written
* the **Page Number** of each piece in the portfolio

By including the title and category of each piece, students can be assured that they have compiled the entries they wish to include. The scorer can also accurately identify each piece if, during the scoring, pieces are removed from the portfolio folder. Inclusion of the page numbers of pieces in the portfolio serves the same purpose.

By including the content area for which each piece was written, the writer does not put the scorer in the position of having to guess whether the student has fulfilled the content requirements. The scorer knows immediately if a portfolio is complete or not.

Grade-specific sample Table of Contents forms can be found in Appendix H "Forms for Photocopying."

REFLECTIVE WRITING (LETTER TO REVIEWER)

The Letter to the Reviewer is written by the student to discuss his/her growth as a writer and to reflect on the pieces in the portfolio. In this letter, the student may include information such as the following:
*   a description of himself/herself as a writer, including
    +   goals as a writer
    +   progress and growth as a writer
    +   who or what has influenced the writer's progress and growth
    +   approaches used by the writer when composing
*   the selection of portfolio piece(s), including
    +   how the writer arrived at selections
    +   the role of the writing folder in making selections
    +   prewriting/thinking about topics
    +   revision and editing strategies that were helpful
    +   kinds of changes made and reasons for those changes
    +   the influence of teacher/peer conferencing
*   any other comments the student wishes to make about his/her years of writing

The Letter to the Reviewer is meant to be a self-assessment. Self-assessment should become a natural part of any writer's process. **This kind of thinking and writing should occur at regular intervals during the year**. A student needs this type of reflective writing in his/her folder in order to produce the most comprehensive, thoughtful portrait of himself/herself as a writer.

The Letter to the Reviewer is not
*   an opportunity to praise or criticize KERA.
*   a generic description of the stages in the writing process.
*   a thank-you note to express gratitude to a reviewer for assessing the portfolio.
*   an elaborated table of contents listing and/or summarizing every portfolio entry.
*   an evaluation of the student's teacher.
*   a list of unsupported claims about the student's improvement as a writer.
*   an un-revised, unedited piece written on the portfolio due date.
*   a persuasive essay to convince the teacher how much the student enjoys writing.
*   a final attempt to convince the teacher to give a high grade.

(Adapted from "The Top Ten Things the Letter to the Reviewer Is NOT," Dottie Willis, Writing Advisory Committee, Region 3)

PERSONAL EXPRESSIVE WRITING

The personal expressive category includes several types of writing, each of which focuses on the life experiences of the writer. These types include personal narratives, memoirs, and personal essays. The characteristics of the form and the strategies for developing ideas may be different for each kind of writing included here.

* **Personal Narratives** are focused on a **single** significant incident from the writer's life and are supported by details that emphasize the significance of the experience. While a personal narrative may relate any incident that the writer feels is significant, the success of the narrative lies in the writer's ability to provide the reader with an understanding of the events and feelings that make the incident important and the author's ideas and interpretation of the experience. This is accomplished through the inclusion of specific details, organization that emphasizes the importance of the event, and voice/tone that communicates the writer's ideas and feelings about the incident.

* **Memoirs** are focused on the significance of a **relationship** and are supported by memories of specific experiences. While a memoir may focus on any individual person, place, animal, or thing, the success of the memoir lies in the writer's ability to provide the reader with an understanding of the importance of the relationship. This is accomplished through the writer's use of details and reflection to create a connection with the reader that shares the critical value of the relationship between the writer and the other individual person, place, animal, or thing.

* **Personal Essays** are focused on a **central idea** about the writer or the writer's life and are supported by a variety of incidents from the writer's life. While a personal essay may focus on any central idea about the writer's life (e.g., the satisfaction of working with the elderly, the role of the oldest sibling in the family, the pain of loss), the success of the essay lies in the writer's ability to describe the central idea and build a framework of support for that idea. This is accomplished through the writer's use of broad reflection enhanced by specific, detailed incidents that are tied to the central idea.

LITERARY WRITING

The literary writing category includes several types of writing, each of which evolves from the imagination and experience of the writer. The success of literary writing is accomplished through the writer's thoughtful expression about human experience, specific and rich use of language, management of literary techniques, and effective organizational strategies to communicate ideas and feelings to the reader. Literary writing includes poems, short stories, and scripts/plays.

* **Poems** are compositions in verse. Poetry may take many forms.
* **Short Stories** are pieces of fiction that contain some, but perhaps not all, of the following elements that are characteristics of the genre: plot (conflict, crisis, resolution), setting, character development, theme, and point of view. Short stories may range in length depending on audience and purpose.
* **Scripts/Plays** are pieces that reflect the third area of literary writing, drama. Drama by nature contains many of the elements of fiction: characters, conflict, rising action, climax, falling action, resolution, etc. Drama also includes conventions specific to its genre (i.e., stage directions, dialogue, setting, cast lists, etc.). Plays may range in length depending on audience and purpose.

Plays that contain the elements of drama belong in the literary category in the portfolio. **Scripts of advertisements, news broadcasts, documentaries, or other information-giving forms belong in the transactive category of the portfolio.**

TRANSACTIVE WRITING

Transactive writing, which is written from the perspective of an informed writer to a less informed reader, is functional writing intended to present information and ideas in order to accomplish any one or more of a variety of realistic purposes in "getting things understood and done" in the world. Transactive writing often draws a conclusion, advocates a position, and/or solves a problem. Much of the writing done in academic contexts and in the workplace is transactive writing. In fact, academic writing and technical writing are examples of transactive writing that can be Portfolio-appropriate.

In order to present authentic purposes to real-world critical readers, students may choose from a variety of forms such as: a letter for the local newspaper, an editorial published in the school newspaper, an article for a class or team magazine, or a speech or proposal for the school-based council.

Transactive writing should
* have a focused purpose – an authentic reason for being written besides completing an assignment;
* take the form of writing seen in the world beyond the classroom (e.g., article, letter, editorial, speech, proposal, brochure, manual);
* address a targeted audience besides the teacher as an assessor;
* engage the reader with an interesting beginning – one which gives some context/reason for the information which follows;
* develop ideas with specific, relevant details; and
* move the reader(s) through the piece with logical, appropriate transitional strategies.

Content Area Writing

Content area writing is writing that is produced in a class other than English/language arts classes. At the 12th grade, any class for which a student receives English credit for high school graduation is **not** a content area class, and conversely, any class for which a student does not receive English credit for high school graduation **is** a content area class. At the 4th- and 7th-grade level, classes like reading, writing, communication, spelling and speech count as English/language arts classes and are not acceptable as content area classes. The content piece may be the result of interdisciplinary instruction.

Content area writing should
* be assigned in the content area classroom.
* be developed in the content area classroom (planning, gathering information, drafting).
* be revised for content in the content area classroom (checking for content correctness).
* serve the instructional goals of the classroom.
* relate to the content area being studied.
* reflect authentic content and forms produced in this field (e.g., articles like those found in scientific journals, commentaries on social issues like those found in newspapers).

Complete/Incomplete Portfolio

A portfolio is incomplete if it does not contain

1) a Table of Contents which indicates the student has provided the following:
  * **Required writing in each category**
    Reflective (Letter to Reviewer), Personal, Literary, and Transactive
  * **Required number of pieces in each category**
    + **4th grade – 4 pieces**
      1 in each category
    + **7th and 12th grade – 5 pieces**
      1 in each category plus
      1 extra in either Personal, Literary, or Transactive
  * **Required number of Content Pieces identified by content area class**
    + **4th and 7th grade-** at least 1 content piece other than English/language arts **identified by content area class**
    + **12th grade-** at least 2 content pieces other than English/language arts **identified by content area class**

2) a Signed Student Signature Sheet

A portfolio is also incomplete if any pieces

  * are proven to be plagiarized.
  * are different from those listed in the Table of Contents.
  * are written in a language other than English.
  * demonstrate only computational skills.
  * consist of only diagrams or drawings.
  * represent a group entry.

GRADE –LEVEL REQUIREMENTS

This chapter contains single-page forms, which provide detailed information about specific grade-level portfolio requirements. Educators may wish to remove the following pages for photocopying and distribution to students.

Kentucky Writing Portfolio Assessment
CONTENTS OF THE GRADE 4 PORTFOLIO

The Grade 4 Writing Portfolio must include **a total of four (4) writing entries**. Any of the entries may come from study/content areas other than English/language arts, but a **minimum of one (1) piece of writing must come from another study/content area**. The Grade 4 Writing Portfolio must contain the following:

Table of Contents
Includes the title **and** category of each portfolio entry, the study/content area for which the piece was written, and the page number(s) in the portfolio.

Student Signature Sheet
Includes the signature of the student stating the student's ownership over the contents of the portfolio (required), acknowledgment of any Individual Education Plan (IEP)/504 Plan adaptations (with teacher signature), and a student signature giving permission to use the portfolio for training purposes (optional).

Reflective Writing (Student must include **1** piece **only**.)
Letter to the Reviewer – discussing the student's growth as a writer and reflecting on pieces in the portfolio. Reflections on pieces might include such information as influences on the student's writing, references to particular strategies/skills used in writing, decisions made during the development of the pieces, etc.

Personal Expressive Writing Student must include only **1** piece in this category in the form of
  * ***Personal Narrative*** – focusing on one event in the life of the writer
  * ***Memoir*** – focusing on the relationship of the writer with a particular person, place, animal, or thing, supported by memories of specific experiences

Literary Writing Student must include only **1** piece from this category in the form of
Short Story, Poem, or ***Script***

Transactive Writing Student must include **1** piece from this category.
Transactive writing is produced "to get something done" in the real world (e.g., to provide ideas and information for a variety of purposes, to persuade readers to support a point of view). Transactive pieces are written for a variety of authentic audiences and purposes in real-world forms. See Chapter 10, "Categories and Forms in the Writing Portfolio," for appropriate forms to include in this category.

Configuration of a complete grade 4 writing portfolio:

Categories of Writing	Portfolio Design
Reflective Writing	1
Personal Expressive Writing	1
Literary Writing	1
Transactive Writing	1
Total pieces for portfolio	4

The Grade 7 Writing Portfolio must include **a total of five (5) writing entries**. Any of the entries may come from study/content areas other than English/language arts, but a **minimum of one (1) piece of writing must come from another study/content area**. The Grade 7 Writing Portfolio must contain the following:

Table of Contents: Includes the title **and** category of each portfolio entry, the study/content area for which the piece was written, and the page number(s) in the portfolio.

Student Signature Sheet: Includes the signature of the student stating the student's ownership over the contents of the portfolio (required), acknowledgment of any Individual Education Plan (IEP)/504 Plan adaptations (with teacher signature), and a student signature giving permission to use the portfolio for training purposes (optional).

Reflective Writing (Student must include **1** piece **only**.)**:**
Letter to the Reviewer – discussing the student's growth as a writer and reflecting on pieces in the portfolio. Reflections on pieces might include such information as influences on the student's writing, references to particular strategies/skills used in writing, decisions made during the development of the pieces, etc.

Personal Expressive Writing(s):
Student must include **1 or 2** pieces from this category in the form of
* *Personal Narrative* – focusing on one event in the life of the writer
* *Memoir* – focusing on the relationship of the writer with a particular person, place, animal, or thing, supported by memories of specific experiences
* *Personal essay* – focusing on a central idea, supported by a variety of incidents in the writer's life

Literary Writing(s): Student must include **1 or 2** pieces from this category in the form of
Short Story, Poem, or *Script*

Transactive Writing(s): Student must include **1 or 2** pieces from this category.
Transactive writing is produced "to get something done" in the real world (e.g., to provide ideas and information for a variety of purposes, to persuade readers to support a point of view). Transactive pieces are written for a variety of authentic audiences and purposes in real-world forms. See Chapter 10, "Categories and Forms in the Writing Portfolio," for appropriate forms to include in this category.

Possible configurations for a complete grade 7 writing portfolio:

Categories of Writing	Portfolio Design A	Portfolio Design B	Portfolio Design C
Reflective Writing	1	1	1
Personal Expressive Writing	1	1	2
Literary Writing	1	2	1
Transactive Writing	2	1	1
Total pieces for portfolio	5	5	5

Kentucky Writing Portfolio Assessment
CONTENTS OF THE GRADE 12 PORTFOLIO

The Grade 12 Writing Portfolio must include **a total of five (5) writing entries**. Any of the entries may come from study/content areas other than English/language arts, but a **minimum of two (2) pieces of writing must come from another study/content area**. The Grade 12 Writing Portfolio must contain the following:

Table of Contents: Includes the title **and** category of each portfolio entry, the study/content area for which the piece was written, and the page number(s) in the portfolio.

Student Signature Sheet: Includes the signature of the student stating the student's ownership over the contents of the portfolio (required), acknowledgment of any Individual Education Plan (IEP)/504 Plan adaptations (with teacher signature), and a student signature giving permission to use the portfolio for training purposes (optional).

Reflective Writing (Student must include **one** piece **only**.)**:**
Letter to the Reviewer – discussing the student's growth as a writer and reflecting on pieces in the portfolio. Reflections on pieces might include such information as influences on the student's writing, references to particular strategies/skills used in writing, decisions made during the development of the pieces, etc.

Personal Expressive Writing(s):
Student must include **1 or 2** pieces from this category in the form of
   * *Personal Narrative* – focusing on one event in the life of the writer
   * *Memoir* – focusing on the relationship of the writer with a particular person, place, animal, or thing, supported by memories of specific experiences
   * *Personal Essay* – focusing on a central idea, supported by a variety of incidents in the writer's life

Literary Writing(s): Student must include **1 or 2** pieces from this category in the form of
Short Story, Poem, Script, or *Play*

Transactive Writing(s): Student must include **1 or 2** pieces from this category.
Transactive writing is produced "to get something done" in the real world (e.g., to provide ideas and information for a variety of purposes, to persuade readers to support a point of view). Transactive pieces are written for a variety of authentic audiences and purposes in real-world forms. See Chapter 10, "Categories and Forms in the Writing Portfolio," for appropriate forms to include in this category.

Possible configurations for a complete grade 12 writing portfolio:

Categories of Writing	Portfolio Design A	Portfolio Design B	Portfolio Design C
Reflective Writing	1	1	1
Personal Expressive Writing	1	1	2
Literary Writing	1	2	1
Transactive Writing	2	1	1
Total pieces for portfolio	5	5	5

SECTION 3

ON-DEMAND WRITING ASSESSMENT

Section 3, "On-Demand Writing Assessment," focuses on information pertaining to Kentucky's On-Demand Assessment.

This section is divided into two chapters.

* Chapter 12, "Fundamentals of Kentucky On-Demand Writing Assessment," states the purposes and specifics of on-demand writing tasks.
* Chapter 13, "Scaffolding Instruction for On-Demand Writing," provides an outline for guided instruction for helping students to apply strategies and skills independently.

FUNDAMENTALS OF KENTUCKY ON-DEMAND WRITING ASSESSMENT

*"Students use the writing process and criteria for effective writing in pieces developed over time as well as in **on-demand writing** situations, to compile a collection of writings for a variety of authentic purposes and audiences and in a variety of forms, including personal, literary, transactive, and reflective pieces."*

Program of Studies for Kentucky Schools

PURPOSES

The purpose of Kentucky's on-demand writing assessment is to determine if students can independently apply skills and knowledge of writing criteria. The Kentucky Core Content Tests (KCCT) on-demand writing tasks assess writing, not content knowledge. The goals of on-demand writing include the following:

* Document students' abilities to apply writing strategies and skills independently on a single task in a limited time
* Promote students' abilities to communicate a single response to a prompt when given an audience, purpose, and form
* Provide data upon which to base ongoing instruction that is responsive to students' needs

ON-DEMAND WRITING TASKS

The KCCT offer students a choice of two writing prompts, each presenting a situation or providing a context for writing. Writing time for each prompt on the KCCT is 90 minutes. The on-demand writing prompt specifies the audience, purpose and form for the response and deals with ideas, events, or situations familiar to all students.

Students may be asked to

* Narrate an event (for a purpose)
* Persuade
* Respond to text, a graphic, or a chart

In these forms…

Grade 4	**Grade 7**	**Grade 12**
letter	letter	letter
article	article	article
	editorial	editorial
		speech

All on-demand writing tasks have three essential parts:

On-Demand Writing Prompt #1

1. Situation or context for the student that engages the student with background information	Your class won $25.00 for having the best attendance last fall. Your teacher said you can use the money to buy a classroom pet. Decide what pet you want to buy.
2. Task statement specifying the audience, purpose, and form	Write a letter to your teacher. Persuade your teacher to purchase the pet you choose.
3. Reminder of the scoring criteria	See below

On-Demand Writing Prompt #2

1. Situation or context for the student that engages the student with background information	There are many new families moving into our county. We want to be sure these families know that our school is special.
2. Task statement specifying the audience, purpose, and form	Write an article for the local newspaper narrating an event that made our school special to you.
3. Reminder of the scoring criteria	See below

SCORING CRITERIA

PURPOSE/AUDIENCE: The degree to which the writer maintains a focused purpose to communicate with an audience by:
   - narrowing the topic to establish a focus   - adhering to the characteristics (e.g., format, organization) of the form
   - analyzing and addressing the needs of the intended audience   - employing a suitable tone
                           - allowing a voice to emerge when appropriate

IDEA DEVELOPMENT/SUPPORT: The degree to which the writer develops and supports main ideas and deepens the audience's understanding by using:
   - logical, justified, and suitable explanation   - related connections and reflections
   - relevant elaboration   - idea development strategies (e.g., bulleted lists, definitions) appropriate for the form

ORGANIZATION: The degree to which the writer creates unity and coherence to accomplish the focused purpose by:
   - engaging the audience and establishing a context for reading   - guiding the reader through the piece with transitions and transitional
   - placing ideas and support in a meaningful order   elements
                           - providing effective closure

SENTENCES: The degree to which the writer creates effective sentences that are:
   - varied in structure and length   - complete and correct
   - constructed effectively

LANGUAGE: The degree to which the writer demonstrates:
   - word choice   - concise use of language
   - strong verbs and nouns   - correct usage/grammar
   - concrete and/or sensory details
   - language appropriate to the content, purpose, and audience

CORRECTNESS: The degree to which the writer demonstrates:
   - correct spelling   - appropriate documentation of ideas and information from outside
   - correct punctuation   sources (e.g., citing authors or titles within the text, listing sources)
   - correct capitalization

CREATING ON-DEMAND WRITING PROMPTS

Creating on-demand writing prompts for each of the purposes (to *narrate an event, to persuade, to respond to text, a graphic, or a chart*) in the various forms (*letter, article, editorial, and speech*) helps educators in understanding the instructional implications for teaching students to write in these real-world forms.

The use of on-demand prompts can flow naturally out of the writing content and reinforces skills taught. For example, providing on-demand writing prompts that specifies the form *article* as a follow-up to the study of that form allows teachers to assess the writing strategies and skills students have applied independently.

The following guidelines may help in writing these prompts:

1. Brainstorm a list of topics that deal with ideas, events, or situations familiar to your students.
2. Write the situation to allow for an entry for all students. Use reasonable sentence length, grade-appropriate vocabulary, and an active voice. Use details that engage the student and give a context for writing.
3. Create a writing task that specifies the audience, purpose and form. Ask yourself the questions, "Who is the audience?" and "What is the purpose?"
4. If the prompt is asking students to narrate an event in a letter, article, editorial, or speech, the purpose for this narration should be set up in the situation and in the writing task. For example in the following prompt, students are given information that will help them in determining an angle for their article.
   Situation:
   *When facing a new experience, everyone tends to react differently. Some people become anxious, some get frightened, and some people face new experiences calmly. **Knowing how others have dealt with new experiences can better prepare us for similar situations.***
   Task:
   *Write an article for the school newspaper narrating a time you faced a new experience in order **to help students successfully deal with new experiences.***
5. If the prompt is asking students to respond to text, a graphic, or a chart, the information in the text, graphic, or chart should be necessary for the response. For example in the following task, students need to understand Maurice Sendak's quote to respond to the prompt.
   Situation:
   Latest Fashion. Video Games. CD's. Computer Software. Everyone gets caught up at one time or another with wanting new things. Maurice Sendak, author of the children's book, <u>Where the Wild Things Are</u>, believes the following:
   "There must be more to life than having everything."
   Task:
   Write an editorial for your school newspaper persuading the readers to support your opinion in regard to this quote.

Teachers may benefit from a collaborative review of the created prompts. In a group setting of peers, prompts can be discussed and/or feedback can be written on an evaluation form.

SCAFFOLDING INSTRUCTION FOR ON-DEMAND WRITING

Guided instruction in skills and strategies has application not only for the writing produced over time for the portfolio but also for the writing students must produce in real-world, on-demand situations. Scaffolding instruction can help students apply these skills and strategies independently for both types of writing. The following procedure is a suggestion for scaffolding on-demand-writing instruction.

Reading Critically

* Assist students in reading critically, an important skill in on-demand writing. In on-demand assessment, two prompts are offered. Help students read through the parts (situation, writing task, and scoring criteria) of both prompts offered and decide which of the two they can better respond.
* Have students then reread the situation of the prompt chosen and highlight any information in the situation that is needed or can be useful in the response.

Analyzing the Writing Task

* Analyze the writing task with students. This involves identifying (by highlighting, circling, underlining, etc.) the form, audience, and purpose with the class.

Instructional Considerations for the Teacher
* During this section, explicit instruction in the differences between personal narrative and narrate an event is needed. The teacher must help the student distinguish between the form of the personal narrative and a narrative embedded in another form in order to advance a purpose. When narrating an event, the writer sometimes uses one event to engage the reader for another purpose (persuade, inform, etc.). The narrative then becomes a method of idea development. The narrative may take place in the introduction to engage the reader or it may be embedded in the piece to support an idea. Note that not all narratives are personal ones. Some may be extended examples embedded to give evidence to a point, or, in the case of the personal experience, to lend authority to a piece.
* As part of classroom instruction, provide students with experience in using persuasive strategies such as anticipating arguments, emotional appeal, etc. This knowledge may be applied to on-demand writing prompts.
* Provide students with writing-to-learn experiences in the classroom to prepare them to respond to texts, graphics, and charts.

Scaffolding Instruction for On-Demand Writing

* Explore various approaches and/or organizers to the writing tasks with students to provide them with a number of strategies from which to choose when addressing an on-demand prompt.

On-Demand Released Item-Spring 1999

Situation:
All students have responsibilities in the classroom. In the school handbook there is a list of responsibilities.

Student Responsibilities
*Following rules   ****Attending school regularly***
*Using time wisely   ****Completing homework***
*Listening carefully   ****Following directions***

Writing Task:
After looking at the list, write a letter to a new fourth grader. Tell which responsibilities you think are most important and why.

An example of whole group guided instruction for the above writing task:

1. **Decide on the responsibilities students identify as important. Label separate charts with the responsibilities chosen:**

Attending School Regularly	*Listening Carefully*	*Completing Homework*

As a group, discuss why these are important. Jot student ideas, thoughts, etc., on the charts. This is modeling the thinking that goes into the written response.

2. **Review Leads: As a part of their classroom instruction, students have experienced the many ways writers engage their audience and set a context for their writing. With the class, list some of these on a chart:**

> - question
> - anecdote
> - exclamation

Note: This is not an exhaustive list.

As a group, write three different leads for the Released Item, Spring 1999 task:

> * Do you know what it will take to become a top-notch 4th grader?
> * Arriving my first day at Mrs._____ 4th grade door, I wondered if I was really ready to leave the primary wing…
> * YOU can be a top-notch 4th grader and I can tell you HOW!

Scaffolding Instruction for On-Demand Writing

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3. **Discuss effective conclusions. List examples on a chart:**

> * circle back
> * encourage
> * call to action

Note: This is not an exhaustive list.

As a group, write some conclusions that might go with the leads offered earlier by the group*:*

> * Now you know…
> * I wondered no more, I knew that…and you will too.
> * Use these rules…

Drafting
* Allow students to use prewriting charts to compose whole group drafts. * After guided instruction, allow students to use prewriting charts to draft individual responses. * Gradually, move students toward generating their own plan for drafts.

Conferencing, Revising, Editing
* Guide whole class instruction in revision and editing with the use of a self-assessment tool (KELP, or other teacher-written tools). * Encourage student use of a dictionary and/or thesaurus.

Publishing
* Have students write final response. * Have students read responses to make sure they are satisfied that they have addressed the task completely.

Note: After you have guided students through the entire process using the scaffold, begin to build student independence. On subsequent prompts
* gradually offer parts of the on-demand process to students for more individual work. The *Planning to Write* (prewriting) may be the last sections that students do independently.
* provide students with models that use both kinds of embedded narratives: those based on personal experiences that lend authority to an argument and those which illustrate a point with an extended example.

Scaffolding Instruction for On-Demand Writing

SECTION 4

RESOURCES

Section 4, "Resources," is divided into two chapters:

* **Chapter 14, "Professional Development Resources,"** describes services that are provided for educators by the Kentucky Writing Program. These services include Regional Writing Consultants, University Writing Projects, and topics that are available for professional development.

* **Chapter 15, "Media Resources,"** provides information about videotaped and telecast writing programs and series which are available through Kentucky Educational Television (KET) and lists published materials, such as KDE materials, available on the Internet and professional reading associated with writing instruction and portfolio development**.**

PROFESSIONAL DEVELOPMENT RESOURCES

What services does the Kentucky Writing Program (KWP) offer?

REGIONAL WRITING CONSULTANTS

KWP provides one consultant for each of the eight regional service centers in Kentucky. The consultants are experienced former classroom teachers whose primary duty is to design and provide professional development on issues related to writing. The names and contact information for all the regional writing consultants are provided at the beginning of this handbook.

How can Regional Writing Consultants help?
* Provide professional development on writing instruction or assessment.
* Consult with administrators and teachers on school writing programs.
* Communicate through articles about writing and writing portfolios.

PROFESSIONAL DEVELOPMENT TOPICS
Contact your regional writing consultant for further information concerning the following topics:

Writing Criteria
 - Purpose/Audience
 - Idea Development/Support
 - Organization
 - Sentences/Language

Categories of Writing
 - Reflective
 - Personal
   + Narrative
   + Memoir
   + Personal Essay
 - Literary
   + Short Story
   + Poetry
   + Scripts/Plays
 - Transactive

Process
 - Conferencing
 - Editing

Other
 - Kentucky Marker Papers
 - Analysis of Student Work
 - Portfolio Analysis
 - On-Demand Writing
 - New Scorer Training
 - New Teacher Training
 - Parent Training
 - Three Types of Writing
 - Writing Across the Curriculum
 - Workshops tailored to meet individual school needs

UNIVERSITY WRITING PROJECTS

KWP helps fund eight state university writing projects, all of which are affiliated with the National Writing Project Network. The projects provide a variety of programs for local teachers seeking to enhance their knowledge and teaching skills in writing instruction: a four-week-long Summer Institute, outreach opportunities for professional development, publishing opportunities, a network of colleagues, and continuing education for graduates of previous summer institutes.

BREAD LOAF

The Kentucky Department of Education provides fellowships for Kentucky teachers to study the teaching of writing at the Bread Loaf School of English. This summer graduate program of Middlebury College offers courses at four sites: Vermont, New Mexico, Alaska, and Oxford, England.

MEDIA RESOURCES

VIDEO RESOURCES

Each year new telecasts are added to the available video resources. "Getting Started With The Writing Portfolio" and "Portfolio Scoring Training" will continue to be aired for taping at no cost, and new professional development seminars on writing will be available for a charge from KET. Contact KET at (800) 432-0951 or check the web at www.KET.org to register and obtain a list of dates and prices for the new professional development seminar broadcasts or to purchase previously aired telecasts.

YEARLY TELECASTS

Getting Started With The Writing Portfolio
This telecast, aired in the fall each year, is the video-assisted development training for all Kentucky teachers who participate in Writing Portfolio development. This annual telecast provides all participating teachers with **current and accurate** information concerning the Writing Portfolio. All school principals, district assessment coordinators, and cluster leaders should take steps to ensure that the telecast is taped for use in their schools.

Writing Portfolio Scoring Training
This telecast, aired in late winter each year, is used in conjunction with face-to-face training for all scoring teachers in Kentucky. All school principals, district assessment coordinators, and cluster leaders should take steps to ensure that the telecast is taped for use in their schools. The most current tape **must** be used in each year's training and scoring session.

PROFESSIONAL DEVELOPMENT PROGRAMS

The following previously aired programs are available for purchase from KET:
*   Writing Conferences 2000
*   KDE: On-Demand Writing (Elementary and Middle/High)
*   Designing and Managing A Balanced Literary Program
*   Fostering Early Literacy (Preschool and Kindergarten)
*   Literacy Toolbox: Building Competency in Middle-Level Reading
*   Authentic Publishing for Grades P-6
*   How to Improve the Quality of Writing Conferences
*   Marking Papers – Spring, Summer, & Fall, (97/98)
*   Teaching the Writer with Special Needs: Elementary (WSNE-98), Middle (WSNM-98), and High School (WSNH-98)
*   Writing in the Social Studies Classroom II: Start to Finish
*   Help! My Students Can't Read Their Textbooks
*   Improving All Students' Performance in Reading
*   Critical Reading in High School
*   Writing in the Science Classroom (WSC-98)
*   A Year in a Middle School Writing Classroom (MSW-98)
*   Technical Writing: Science, Math, Social Studies – 97/98 PD Programs
*   Special Writing Topics Featuring Model Teachers: Personal Writing – 97/98 PD

Programs
* Primary Writing – 97/98 PD Programs
* A Year in a High School Writing Classroom – 97/98 PD Programs
* Student Lessons with Barry Lane – 97/98 PD Programs
* Writing Portfolio Scoring and Analysis – 10/97

OTHER RESOURCES

Kentucky Department of Education Materials

The Kentucky Department of Education's web-site, http://www.kde.state.ky.us, provides educators with much useful information, including:

Implementation Manual for the Program of Studies. Kentucky Department of Education, 1998.

Program of Studies for Kentucky Schools, Grades Primary - 12. Kentucky Department of Education, 1998.

Saving Time with Writing Portfolios: An Idea Book for Administrators and Classroom Teachers. Kentucky Department of Education, 1999.

Sharpen Your Child's Writing Skills. Kentucky Department of Education, 1999.

Materials published by the Kentucky Writing Program (e.g., On-Demand Writing, Portfolio Analysis, etc.)

Workshop Materials by Dr. Charles Whitaker, Eastern Kentucky University

Contact KDE Writing Consultants at (502) 564-2106 for further information.

RESOURCES FOR SCHOOL LIBRARIES

The following list of suggested professional readings is not comprehensive. It is provided to encourage teachers to begin to seek out professional reading associated with writing instruction and portfolio development.

Atwell, Nancie. 1990. *Coming to Know: Writing to Learn in the Intermediate Grades.* Portsmouth, NH: Heinemann.

-----. 1987. *In the Middle: Writing, Reading, and Learning with Adolescents*. Portsmouth, NH: Heinemann.

-----. 1998. *In the Middle: New Understandings about Writing, Reading, and Learning*. Portsmouth, NH: Heinemann.

Avery, Carol. 1993. *... And with a Light Touch: Learning about Reading, Writing, and Teaching with First Graders*. Portsmouth, NH: Heinemann.

Bean, W. and C. Bouffler. 1987. *Spell by Writing*. Marybourough, Australia: Australia Print Group. [Distributed in the U.S. by Heinemann Educational Books, Portsmouth, NH].

Belanoff, P. and M. Dickens, eds. 1991. *Portfolios: Process and Product.* Portsmouth, NJ: Boyton/Cook.

Bomer, Randy. 1991. *Time for Meaning*. Portsmouth, NH: Heinemann.

Brown, C. S. 1994. *Connecting with the Past: History Workshop in Middle and High Schools.* Portsmouth, NH: Heinemann.

Calkins, Lucy. 1994. *The Art of Teaching Writing,* Second Edition. Portsmouth, NH: Heinemann.

-----. 1983. *Lessons from a Child: On the Teaching and Learning of Writing.* Portsmouth, NH: Heinemann.

Calkins, Lucy and Shelley Harwayne. 1991. *Living Between the Lines.* Portsmouth, NH: Heinemann.

Denman, Gregory. 1991. *Sit Tight and I'll Swing You a Tail.* Portsmouth, NH: Heinemann.

Fletcher, Ralph. 1993. *What a Writer Needs*. Portsmouth, NH: Heinemann.

-----. 1996. *Writer's Notebook*. _____: Avon.

Fletcher, Ralph and Joann Portalupi. 1998. *Craft Lessons: Teaching Writers K-8*. York, ME: Stenhouse.

-----. 2001. *Nonfiction Craft Lessons: Teaching Information Writing K-8.* York, ME: Stenhouse.

Freeman, Marcia. 1997. *Listen to This: Developing an Ear for Expository.* Gainesville, FL: Maupin House Publishing, Inc.

Freeman, E. B. and D. G. Person, eds. 1992. *Using Nonfiction Trade Books in the Elementary Classroom: From Ants to Zeppelins.* Urbana, IL: NCTE.

Gentry, J. R. and J. W. Giller. 1993. *Teaching Kids to Spell.* Portsmouth, NH: Heinemann.

Gere, A. R., ed. 1985. *Roots in the Sawdust: Writing to Learn Across the Disciplines.* Urbana, IL: NCTE.

Graves, Donald. 1989. *Investigate Nonfiction.* Portsmouth, NH: Heinemann.

-----. 1987. *Writing: Teachers and Children at Work.* Portsmouth, NH: Heinemann.

Graves, Donald and B. Sunsteen, eds. 1992. *Portfolio Portraits.* Portsmouth, NH: Heinemann.

Hansen, Jane. 2000. *When Writers Read,* Second Edition. Portsmouth, NH: Heinemann.

Harwayne, Shelley. 1992. *Lasting Impressions: Weaving Literature into the Writing Workshop.* Portsmouth, NH: Heinemann.

Harvey, Stephanie. 1998. *Nonfiction Matters: Reading, Writing, and Research in Grades 3-8.* York, ME: Stenhouse Publishers.

Heard, Georgia. 1989. *For the Good of the Earth and the Sun: Teaching Poetry*. Heinemann.

Hindley, Joanne. 1996. *In the Company of Children*. York, ME: Stenhouse.

Hornsby, D., D. Sukarna, & J. Parry. 1988. *Write on: A Conference Approach to Writing.* Portsmouth, NH: Heinemann.

Jorgenson, K. L. and J. Venable. 1993. *History Workshop: Reconstructing the Past with Elementary Students.* Portsmouth, NH: Heinemann.

Kirby, D., T. Liner, & R. Vinz. 1998. *Inside Out: Developmental Strategies for Teaching Writing,* Second Edition. Portsmouth, NH: Heinemann.

Krogness, Mary Mercer. 1994. *Just Teach Me, Mrs. K: Talking, Reading, and Writing with Resistant Adolescent Learners.* Portsmouth, NH: Heinemann.

Lane, Barry. 1993. *After the End: Teaching and Learning Creative Revision.* Portsmouth, NH: Heinemann.

Ledoux, Denis. 1993. *Turning Memories into Memoirs*. Portsmouth, NH: Heinemann.

McCrearier, Andrea. 1999. *Interactive Writing: How Language and Literature Come Together K-2.*
    Portsmouth, NH: Heinemann.

Miller, Susan A. and Margaret Nickell. 2001. *The Roadmap to Schoolwide Writing Success:*
    A Guidebook for K-8 Administrators. Gainesville, Florida: Maupin House, Inc.

Mills, H. & J.A. Clyde, eds. 1990*. Portraits of Whole Language Classrooms: Learning for All*
    Ages. Portsmouth, NH: Heinemann.

Moffett, James. 1987. *Active Voices I.* Portsmouth, NJ: Boyton/Cook.

-----*. Active Voices II.* Portsmouth, NJ: Boyton/Cook.

Murphy, S. and M.A.Smith. 1991. *Writing Portfolios: A Bridge from Teaching to Assessment.*
    Markham, Ontario: Pippin Publishing.

Nathan, R., F. Temple, K. Juntunen, and C. Temple. 1989. *Classroom Strategies that Work: An*
    Elementary Teacher's Guide to Process Writing. Portsmouth, NH: Heinemann.

Proett, J. and K. Gill. 1986. *The Writing Process in Action: A Handbook for Teachers***.**
    Urbana, IL: NCTE.

Ray, Katie Wood*.* 1999. *Wondrous Words: Writers and Writing in the Elementary Classroom*:
    NCTE.

Reif, Linda. 1992. *Seeking Diversity: Language Arts with Adolescents.*
    Portsmouth, NH: Heinemann.

Rhodes, Lynn K. and Curt Dudley-Marling. 1999. *Readers/Writers with a Difference: A Holistic*
    Approach to Teaching Learning Disabled and Remedial Students. Portsmouth, NH:
    Heinemann.

Roller, Kathy. 1996. *Variability not Disability: Struggling Readers in a Workshop Classroom*.
    Newark, DE: International Reading Association.

Romano, Tom. 1995. *Clearing the Way: Working with Teenage Writers*. Portsmouth, NH:
    Heinemann.

-----. 1995. *Writing with Passion: Life Stories, Multiple Genres*. Portsmouth, NH: Heinemann.

Routman, Regie. 1991. *Invitations: Changing as Teachers and Learners K-12.* Portsmouth,
    NH: Heinemann.

-----. 1988. *Transitions: From Literature to Literacy.* Portsmouth, NH: Heinemann.

Short, Kathy, Jerome Harste, and Carolyn Burke. 1995. *Creating Classrooms for Authors and*
    Inquirers. Second Edition. Portsmouth, NH: Heinemann.

Snowball, Diane and Faye Bolton. 1999. *Spelling K-8: Planning and Teaching*. York, Maine:
    Stenhouse.

Stickland, D. and E. Morrow, eds. 1989. ***Emerging Literacy: Young Children Learn to Read and Write.*** Newark, DE: International Reading Association.

Stoll, D.R., ed. 1994. ***Magazines for Kids and Teens.*** Newark, DE: International Reading Association.

Tchudi, S. & M.C. Huerta. 1983. ***Teaching Writing in the Content Areas: Middle School/Junior High.*** Washington, D.C.: NEA.

Tierney, R. J., M. Carter, and L. Desai. 1991. ***Portfolio Assessment in the Reading and Writing Classroom.*** Norwood, MA: Christopher-Gordon Publishers, Inc.

Weaver, Constance. 1996. ***Teaching Grammar in Context***. Portsmouth, NH: Heinemann.

Wilde, S. 1992. ***You kan red this! Spelling and Punctuation for the Whole Language Classrooms, K-6.*** Portsmouth, NH: Heinemann.

Yancey, K. B. ed. 1992. ***Portfolios in the Writing Classroom: An Introduction.*** Urbana, IL: NCTE.

Zemelman, S. & H. Daniels. 1988. ***A Community of Writers: Teaching Writing in the Junior and Senior High School..*** Portsmouth, NH: Heinemann.

Zemelman, S., H. Daniels, & A. Hyde. 1993**. *Best Practice: New Standards for Teaching and Learning in America's Schools.*** Portsmouth, NH: Heinemann.

Zinsser, W. 1994. ***On Writing Well: An Informal Guide to Writing Nonfiction***, Fifth Edition. New York: Harper Perennial.

Professional Journals

English Journal. National Council of Teachers of English (NCTE), Kenyon Road, Urbana, IL 61801.

The Kentucky English Bulletin. Western Kentucky University, Bowling Green, KY 42101.

Primary Voices: K-6, NCTE.

Research in the Teaching of English. NCTE.

Voices from the Middle. NCTE.

Appendices

* Appendix A, "Writing Portfolio Questions and Answers"
* Appendix B, "Glossary of Writing Terms"
* Appendix C, "Saving Time with Writing Portfolios: An Idea Book for Administrators and Classroom Teachers"
* Appendix D, "AEL Brochure: Indicators of Successful School Writing Programs in Kentucky"
* Appendix E, "Cluster Leader Information"
* Appendix F, "Writing Portfolio Testing Inclusions & Accommodations"
* Appendix G, "Core Content for Writing Assessment"
* Appendix H, "Forms for Photocopying"

WRITING PORTFOLIO QUESTIONS AND ANSWERS

Section 1   School-wide Writing Program Issues

1. **Should teachers at non-accountability writing assessment years include Portfolio-appropriate writing in their instruction?**
   Yes

2. **Should students in the primary grades be developing Portfolio-appropriate writing?**
   Yes. The regulation in the *Program of Studies* indicates all students in non-accountability years should develop pieces appropriate for inclusion in the portfolio.

3. **What state documents would be beneficial to help schools in developing a school-wide writing program?**
   Program of Studies, Core Content for Assessment, Writing Development Teacher's Handbook, Writing Portfolio Scoring Handbook, Transformations, *Implementation Manual*, Kentucky Department of Education Web Site- www.kde.state.ky.us

4. **Are schools required to follow the *Program of Studies* when making decisions about their writing program?**
   Yes. The *Program of Studies* is backed by state regulation.

5. **Does all writing in a school have to be Portfolio-appropriate?**
   No. A school's writing program should include the three categories of writing: Writing to Learn, Writing to Demonstrate Learning, and Writing for Real Purposes and Audiences. The last category is the only category appropriate for the portfolio.

6. **Should an answer to an open-response question be included in the portfolio?**
   No. Writing for the portfolio must be written for authentic audiences and purposes beyond demonstrating learning to the teacher.

7. **Can content pieces be revised in the language arts classroom?**
   Content area teachers are responsible for helping students in planning, gathering information, drafting and checking for content correctness. Students determine the point at which their writing is ready to be published. The student may choose to continue to revise and edit the work in a language arts classroom.

8. **Can pieces generated independently outside of a student's scheduled classes be included in the portfolio (e.g., college essays, 4-H Communication entries, contests)?**
   All pieces of writing for inclusion in the portfolio must be incorporated into the classroom in some way. For example, a student may choose to revise or edit a piece of writing originally generated outside of the student's scheduled classes during a scheduled class at an appropriate time devoted to this type of activity. This piece could then be included in the portfolio.

9. **May content area teachers evaluate student writing for content learning?**
   Yes. In evaluating writing, content area teachers should consider the student's knowledge and understanding of the content as it relates to the authentic purpose in writing.

10. **Do math teachers have to participate in developing Portfolio-appropriate pieces?**
    This is a local school decision. All teachers may help students generate such work.

Section 2   Portfolio Development Issues

11. May a student include a piece of writing written in a previous year?
Yes. The student should be encouraged to revise and edit the piece before including it as an entry in the portfolio.

12. May one portfolio piece serve as two entries in the writing portfolio?
No.

13. May students submit pieces with diagrams, drawings, charts, and graphs?
Yes. Writers use a variety of ways to develop and support their ideas. However, a piece of writing that is **only** a diagram, drawing, chart, or graph is not appropriate and will make a portfolio incomplete.

14. May a poem, play or piece of fiction be included in the portfolio as a content area piece?
Yes. Content area pieces could appear in any category in the writing portfolio.

15. May writing patterned after a model be included in the portfolio?
Yes. Patterns and models may be used to help students understand the features and techniques of writing. Students writing in response to patterns and models should demonstrate authentic purpose, student ownership, and idea development.

16. May writing initiated by a story starter be included in the writing portfolio?
Yes, but not advisable. Teachers should be aware that varying levels of writing may result. Some students will use the story starter and will demonstrate authenticity of purpose, student ownership and idea development; others will merely add sentences to someone else's writing and represent it as his/her own. Most of the time, using a story starter will not result in proficient or distinguished writing. While this type of writing may have a place in the classroom, it may not result in an effective portfolio piece. Because story starters represent the exact words, unique ideas, or the intellectual property of another's work, the source must be documented. Failure to appropriately or accurately document the source is a correctness issue. However, **if a story starter is not documented and the source is located, the piece would be considered plagiarized and the portfolio will be scored incomplete.**

17. May students include a piece that retells a piece of literature?
Writers use allusion to other literature as a technique of idea development. However, merely retelling or summarizing someone else's writing and representing it as his/her own is plagiarism and will make the portfolio incomplete. Portfolio-appropriate writing requires authentic purpose, student ownership, and idea development.

18. May students include a piece that retells a published piece from a different point of view or another angle?
It depends. Writing from a different point of view or another angle that changes the meaning, ideas, language, details, etc. to accomplish the author's own purposes is appropriate. For example, Jon Scieszka, in *The True Story of the Three Little Pigs*, not only changes the point of view of the story, but he also changes the tone to humorous and adds most of the details of his story, drawing only on the original for the context. Simply retelling the same story with the same details for the same purpose but from a different point of view is plagiarism and will make the portfolio incomplete.

19. Would writing a sequel to a published work be appropriate for the portfolio?
Yes. The sequel should demonstrate authentic purpose, student ownership, and idea development. The student's sequel must be a whole piece that can stand alone. It cannot be simply a new ending or an additional chapter.

20. Are book reports acceptable entries?
No. A book report is a summary of someone else's writing and is not appropriate for the portfolio. A book review, however, is written for the purpose of analyzing the literary and artistic merits of a book. A book review that is written for an authentic audience and purpose and that demonstrates student ownership and idea development will be an effective entry.

21. What is considered a content area class for the writing portfolio requirement?
In high school, any class for which a student does not receive a required English I, II, III, or IV credit is considered a content area class. At the 4th and 7th grade level, classes like reading, writing, communication, spelling, and speech count as English/language arts and are not acceptable as content area classes.

22. What category will interviews fulfill?
Information that students gather from interviews can be used to support ideas in any of the categories of writing. Simply summarizing what someone else said in an interview without authentic purpose, student ownership, and idea development may adversely affect the portfolio.

23. May a personal narrative be fictional?
No. Personal narratives are focused on a single significant incident from the writer's life and are supported by details that emphasize the significance of the experience.

24. Is academic writing appropriate for the portfolio?
Yes. Some academic writing is appropriate for the portfolio. This writing, like that published in academia, should be well focused, authentic in purpose, justified, and written for critical readers. Writing done solely to demonstrate learning to the teacher is not appropriate for the portfolio. (See glossary for definition of academic writing).

25. Are teachers required to notify parents prior to publishing student work?
Teachers should make parents aware that writing to authentic audiences for authentic purposes is part of the core content in writing. Their child's work may be published within the school setting (e.g., class and school bulletin boards, class books, school newspapers) and outside the school setting (e.g., local newspaper contests, letters to individuals).

Section 3   Scoring Issues

26. Who is allowed to score portfolios?
According to the *Code of Ethics for Writing Portfolios* only certified personnel who have received the current Kentucky Department of Education training may provide accountability scores. Certified personnel include a person with a teacher or administrator certification employed by the district in a certified or classified position or on an approved leave of absence. Note that the Kentucky Writing Portfolio Scoring Training is grade specific.

27. May substitutes be the scorer of record?
The Kentucky Department of Education strongly recommends that a substitute be employed in a long-term teaching assignment to be the scorer of record. Scoring of portfolios reinforces one of the main purposes of portfolio assessment: with each year, development and assessment of portfolios will become more fully integrated with classroom instruction. Schools should be aware that substitutes acting as scorers of record are under the same ethical restrictions as any person with a teacher or administrator certification.

28. If a student includes a book of poems, will only one piece be evaluated?
Yes. The first poem will be evaluated as the poetry entry.

29. Should names and school identification be marked out of the writing portfolio?
Names need not be removed for the state writing portfolio audit; however, to avoid bias during local scoring, the student names may be removed.

30. What if two portfolios have the same entry?

The classroom teacher should address this prior to scoring. However, if a scorer identifies portfolios that contain **exactly** the same entry, and the scorer is unable to identify the original writer, both portfolios will be considered incomplete.

31. What if a portfolio has too many pieces?

If a portfolio contains too many pieces, remove the first piece that may be removed without making the portfolio incomplete. Repeat this process until the portfolio contains the correct total number of pieces, the correct number of content pieces, and the correct number of pieces in each category.

For example, a 12th grade portfolio contains 6 pieces as listed below:

Reflective Writing	Letter to the Reviewer	Language Arts	p. 1
Personal Expressive Writing	A Year Abroad My Grandfather	Social Studies Language Arts	p. 3 p. 6
Literary Writing	Fishing Top of the Mountain	Language Arts Language Arts	p. 10 p. 12
Transactive Writing	A Better Mouse Trap	Science	p. 16

12th grade portfolios may only contain 5 pieces, but they must include at least one piece in each category and at least two content area pieces. Going through the pieces in order:

+ The Letter to the Reviewer cannot be removed because that would remove the only piece in the Reflective category.
+ "A Year Abroad" cannot be removed because that would leave only one content piece ("A Better Mouse Trap").
+ "My Grandfather" may be removed since there will still be at least one piece in each category and there will still be two content pieces.

Since "My Grandfather" is the first piece that may be removed without making the portfolio incomplete, remove "My Grandfather" and score the portfolio as normal.

32. May students be informed of the score given to their portfolios?

Yes. Teachers are encouraged to discuss scores and suggestions for improvement with students. Students will receive their scores in the assessment report issued the next school year. Students should also know that scores can change at the audit.

33. Does the portfolio score have to be included in the student's permanent folder?

This is a local district decision.

34. May group products be included?

No. Students regularly work on activities in group settings. However, if a piece of writing will be included in the writing portfolio, it should be completed by the individual author of the portfolio.

35. Would a narrative poem used as a personal narrative make the portfolio incomplete?

No. Placing a narrative poem in the personal writing category will not make the portfolio incomplete; however, it is more appropriately placed in the literary category.

36. What is a Benchmark Portfolio?

A Benchmark Portfolio is a full student portfolio that consistently portrays the language of the scoring guide at a specific performance level. Benchmark portfolios are available for Grade 7, while Grades 4 and 12 retain single-piece benchmarks.

37. **Have the benchmarks been changed?**
    The single-piece benchmarks at Grades 4 and 12 have remained the same since 1993 (note that benchmarks and other scorer training materials do not appear in this handbook, but are included in the *Writing Portfolio Scoring Teacher's Handbook)*. Some teachers may think that the benchmarks have been changed because of the addition of new training materials such as the exemplars and the high-ends. However, these new training materials are simply additional samples of student work provided to support training to the Holistic Scoring Guide. The 7th-grade whole portfolio benchmarks were selected by a benchmarking committee of Kentucky middle school teachers in 1996. (The apprentice benchmark portfolio, "The Big Rush," was replaced by the apprentice benchmark portfolio, "The Saddest September Day" in 2000 because of violent content.)

38. **What are exemplar portfolios? How are they different from benchmarks?**
    Exemplar portfolios are sample portfolios that portray the language of the scoring guide at each performance level. They differ from single-piece (Grades 4 and 12) benchmarks because they are complete portfolios rather than individual pieces. They are similar to single piece benchmarks in that each exemplar portfolio clearly portrays the language from one of the four performance levels. (Exemplars and other scorer training materials do not appear in this handbook, but are included in the *Writing Portfolio Scoring Teacher's Handbook.)*

39. **What are high-end portfolios? How are they different from benchmarks and exemplars?**
    High-end portfolios are student portfolios that demonstrate performance at the upper end of the performance levels. The high-end portfolios differ from benchmarks and exemplars in that they are intended to assist teachers in identifying the top of the performance levels (e.g., when a portfolio is better than the high-end novice portfolio, a scorer may feel confident in assigning it an apprentice score). (High-ends and other scorer training materials do not appear in this handbook, but are included in the *Writing Portfolio Teacher's Handbook.)*

40. **Does the content area have to be indicated on the Table of Contents for each piece to have a complete portfolio?**
    In grades 4 and 7, the Table of Contents must indicate that at least one content area piece is included.
    In grade12, the Table of Contents must indicate that at least two content area pieces are included.

41. **Would a portfolio be scored incomplete if it contains a piece of writing in which the writer did not appropriately and /or accurately document sources?**
    No. The scorer must locate the source for plagiarism to be proven. Appropriate documentation is one identified characteristic under the *Correctness* criteria within the *Kentucky Holistic Scoring Guide*.

42. **How do correctness issues impact the score of a portfolio?**
    Correctness is included in the *Kentucky Holistic Scoring Guide* criteria. Problems with correctness can lower a portfolio score. However, correct spelling, punctuation, and capitalization cannot raise a score. A piece of writing may be free of error, but if it is lacking in focused purpose, idea development and support, organization, effective sentence structure, and/or appropriate word choice, correctness alone cannot raise its score.

43. **Does the information in a portfolio piece have to be correct?**
    Accuracy of content is not assessed as part of the accountability score of a portfolio. However, erroneous content may adversely affect communication with an audience that is part of the scoring criteria listed on the *Kentucky Holistic Scoring Guide*. Accuracy of content is primarily an instructional issue.

44. **How much time should be provided for a Writing Portfolio Scoring Training session?**

The Kentucky Department of Education recommends a 6-hour training that mirrors the Cluster Leader Scoring Training session. It is critical that any person scoring portfolios reviews all the current scoring tools available (Kentucky Holistic Scoring Guide, benchmarks, high-end portfolios, and the practice portfolio), views the update telecast, and participates in discussions of current needs of scorers. Because the *Code of Ethics for Writing Portfolios* states, "Scoring Accuracy shall not be compromised by lack of adequate training," a 6-hour training is preferred; however, a minimum of 3 hours is required.

Section 4   Special Circumstances/Other

45. **Are 5th- year seniors required to complete a writing portfolio?**

Yes. Fifth-year seniors are required to have a portfolio. If English is the student's only class, all pieces may come from English and would be listed as such on the Table of Contents. A note, verified by a teacher signature, should be added at the end of the Table of Contents informing the scorer of this situation. A senior who is not taking an English class may submit pieces from the content areas they are studying or may include English pieces written in a previous year.

46. **Are ESL students included in the assessment?**

Students whose primary language is not English and who have been enrolled in an English-speaking school for fewer than two years may be exempted from any part of the assessment. Check with your District Assessment Coordinators for information on policies concerning ESL students.

47. **Do transcribed pieces have to be noted or documented in some way?**

No. Teachers may identify such pieces, but documentation is not required. Transcription should be used only when noted in an IEP or 504 plan (see "Student Signature Sheet" Appendix H, "Forms for Photocopying") or when students are physically unable to produce a final copy on their own due to accidents or illness (see Appendix F, "Writing Portfolio Testing Inclusions and Accommodations"). Teachers should contact their District Assessment Coordinators for directions in the latter case.

48. **Are special education students' portfolios scored the same as other students' portfolios?**

Yes. Writing goals are consistent statewide for all students.

49. **Are alternative portfolios scored the same as the writing portfolios?**

An alternative portfolio is **not** a writing portfolio. Questions concerning alternative portfolios should be addressed to the Kentucky Department of Education at 859-257-4170.

50. **Can computer technology including assistive technology (e.g., *Text Reader, Read and Write, AlphaSmart)* be used by all students to produce portfolios?**

Yes. Even though use of technology has no effect on the scoring of the portfolio, its use throughout the writing process may result in more effective performance. (Refer to the *Administrative Regulation to Reduce Time Spent on Portfolio*, Section 1, Number (6), on page 14 of this handbook for additional clarification.)

51. **If a student skips an assessment grade due to double promotion, is the student required to complete a writing portfolio?**

Yes. Students must complete all parts of the Kentucky Core Content Test of each assessment year including the portfolio. The student's name would be added to the School's Accountability Roster and the appropriate tests and portfolio score recorded.

52. **If a student transfers to a school during an accountability year, is he/she responsible for submitting a writing portfolio for assessment?**
It depends. If the student has been enrolled in a Kentucky Public School during that academic year for at least 100 instructional days, the school where the student is enrolled on the accountability date is accountable for the student's assessment portfolio. (The term public school does include treatment centers, detention centers, hospitals, and homebound instruction.) Students who are not enrolled in a Kentucky Public School for at least 100 instructional days prior to the portfolio completion date are exempt from portfolio accountability.

53. **Are teachers allowed to complete or make changes on the Table of Contents for the assessment portfolio?**
No. Students must complete the Table of Contents. If corrections to the Table of Contents need to be made, the portfolio should be returned to the student for corrections and then scored by the scoring team. The Table of Contents, along with the Student Signature Sheet, is part of the documentation attesting that the portfolio contents were produced by the student. The *Code of Ethics for Writing Portfolios* states, "Altering documentation attesting that portfolio contents were produced by the student" is NOT OK. Students may make minor changes to the Table of Contents after the completion date but before the portfolio has been scored. Schools and districts conducting portfolio scoring sessions should review the Table of Contents before the portfolio is scored.

54. **Can student writing from a college course be included in the high school accountability portfolio?**
If the student writing is generated in a college course taken for dual-credit (i.e., a course which will give the student college credit and will appear on the high school transcript indicating high school credit), the writing can be used because it is an indication of the school's writing program. If the student writing is generated in a college course for which the student receives only college credit, it should not be used in the portfolio unless it is incorporated into a high school class in some way. For instance, if the student were to develop and revise the piece during his/her English IV class, the piece could be considered an English IV paper.

55. **Are foreign exchange students required to have a portfolio?**
No. Foreign exchange students are not included in any part of the accountability assessment. Since development of portfolios should be a part of regular instruction, teachers will surely include foreign exchange students in the development process, but their portfolios will not be scored for accountability purposes.

GLOSSARY OF WRITING TERMS

academic writing- writing done usually in educational settings by people seeking to promote learning in a particular field. Academic writing presents ideas and information to accomplish a variety of realistic purposes, especially to help readers gain an insight or understand something better in a field of study, like history or biology or literary studies. Readers of this form of transactive writing often are other people involved in learning in the field or people who seek the knowledge or insight of those who are learners and practitioners in the field. The forms used in academic writing vary, but among them are articles for magazines and journals and papers to present at meetings (adapted from Dr. Charles Whitaker).

alert –any paper that leads the reader to suspect that the writer is in a life-threatening situation or might be considering harming him/herself or another person. The writer might indicate (directly or indirectly) that he/she is dealing with one of the following problems: abuse, violence against another person, depression, or thoughts of suicide.

allusion -a figure of speech that makes a brief reference to a literary work or historical event.

approach – a method of showing ownership and developing ideas for the intended purpose. For example, the **purpose** may be to examine a problem on the school's playground. The **approach** may be to narrate an incident demonstrating the problem. Another **approach** may be to present photos and explain the photos to demonstrate the problem.

assessment portfolio – a selection of a student's writing submitted for assessment purposes. The student, in conferences with teachers, chooses the entries for this portfolio. Ideally, the writings will grow naturally out of instruction rather than being created solely for the portfolio.

audience – the specific person or readership for whom a piece of writing is intended. Awareness of an authentic audience affects important decisions the writer makes about the piece (e.g., purposes, methods of support, organization, word choice, details, form, voice, tone).

authentic –original, realistic, genuine. When applied to writing, authentic means that the work is the student's own, done for a realistic purpose and readership and in a realistic form that logically fits the purpose and audience or situation. The writing reveals a genuine effort to communicate with others; it is not merely an academic exercise.

benchmark – a writing sample that best illustrates the qualities of a specific score on a rubric or scoring guide.

category – the type of writing which is included in a portfolio (reflective, personal, literary, and transactive).

conference – writer-centered conversation with teacher, peer, or others about a piece of writing with the intent of exploring process strategies and/or revision and editing possibilities. Conferencing is an important instructional strategy. It provides specific feedback at the point when the writer can best make use of it.

correctness issues –a feature of writing such as spelling, punctuation, and capitalization. Concern with correctness too early in the process inhibits fluency and revision.

descriptor – words or phrases used to describe, for example, a performance level. In the *Kentucky Holistic Scoring Guide*, each performance level (i.e., Novice, Apprentice, Proficient, Distinguished) contains descriptors or bulleted phrases that describe writing at that level.

editing – checking for and correcting errors in spelling, punctuation, capitalization, grammar, and usage; proofreading. Editing becomes a concern only after the writer is satisfied that the writing clearly says what he/she wants it to say; editing is the final stage of document preparation.

exemplar – a sample writing portfolio that illustrates the qualities of a specific score on a rubric or scoring guide. While student portfolios selected as exemplars clearly represent one performance level, most student portfolios reflect a more "jagged" performance (i.e., containing pieces of varied quality).

fluency – the flow of words and ideas and the ease with which a writer generates and expresses those ideas in writing.

focus – the writer's main point or idea.

genre – form of writing (e.g., article, short story, poem, editorial).

holistic score – a score based on an assessment of the overall effectiveness of writing when compared to an agreed-upon standard. While the holistic score reflects a particular writing performance level, instructional analysis notations indicate relative strengths within specific criteria.

incomplete portfolio – A portfolio is incomplete if it does not contain

-a Table of Contents *which indicates the student has provided the following***:**
*   **Required writing in each category**
        Reflective (Letter to Reviewer), Personal, Literary, and Transactive
*   **Required number of pieces in each category**
      +   4th grade – 4 pieces
          1 in each category
      +   7th and 12th grade – 5 pieces
          1 in each category, plus
          1 extra in personal, literary, or transactive

*   **Required number of Content Pieces identified by content area class**
      + **4th and 7th grade** –at least 1 content piece other than English/language arts **identified by content area class**
      + **12th grade**- at least 2 content pieces other than English/language arts **identified by content area class**

- Signed Student Signature Sheet

A portfolio is also incomplete if any pieces:
*   **are proven to be** plagiarized.
*   **are different from those listed in the** Table of Contents.
*   **are written in a** language other than English.
*   **demonstrate** only computational skills.
*   **consist of** only diagrams or drawings.
*   **are a** group entry.

Letter to the Reviewer – the Letter to the Reviewer is written by the student to discuss his/her growth as a writer and reflect on the pieces in the portfolio.

memoir – writing that reflects on the relationship of the writer with a particular person (usually older), place, animal, or thing and is supported by memories of specific experiences. (See Chapter 10, "Categories and Forms in the Writing Portfolio.")

personal essay – writing that is focused on a central idea about the writer or the writer's life and is supported by a variety of incidents from the writer's life. (See Chapter 10, "Categories and Forms in the Writing Portfolio.")

personal narrative – writing about one significant incident from one's life. It is not a discussion of future plans, the relating of an event in which the writer is neither a participant nor an observer, or the writer's assumption of the role of another person or of an animal. (See Chapter 10, "Categories and Forms in the Writing Portfolio.")

plagiarism – the act of a writer using the exact words, unique ideas, or the intellectual property (e.g., charts, graphics, designs, etc.) of another's work and representing it as his or her own original work. (See section on "Plagiarism," page 27).

poem – compositions in verse.

purpose – the reason for a piece of writing. Portfolio-appropriate writing calls for authentic purposes.

revision – the process of looking again at a draft to ask, "Does this writing clearly say what I want it to say, and if it does not, what changes do I need to make?" Revision is centered on audience and purpose, idea development, and organization. **It is not editing.**

scoring guide – an evaluation tool which defines the criteria for assessment at each of the four performance levels and which is used to assess/evaluate the quality of writing in the portfolio. The *Kentucky Holistic Scoring Guide* has been developed to assess student portfolios. Kentucky's scoring criteria for writing have not changed from previous years and is also included in the *Writing Portfolio Scoring Teacher's Handbook.*

script/play – the written text of a stage play, screen play, radio or television broadcast, commercial or video. (See Chapter 10, "Categories and Forms in the Writing Portfolio.")

short story – a short piece of fiction that contains some, but perhaps not all, of the following elements: plot (conflict, crisis, climax, resolution), setting, character development, theme, and point of view.

subtle organization – an arrangement or sequence which enables the piece to be easily understood and flow well at a smooth, even pace with no break in coherence. This skillful organization has depth and builds in tension that creates reader interest and engages him/her from the beginning to the end of the piece of writing. Subtly-organized writing contains an element of the unexpected.

Table of Contents – a form of organizational writing that helps students organize their portfolios and guides the reviewers as they read the pieces in portfolios. Individual entries should be put in the portfolio in the same order they are listed in the Table of Contents. The Table of Contents includes the title and category of each entry, the content area for which it was written, and the page number in the portfolio.

tone – appropriateness of attitude toward the subject based on audience and purpose. The author's choice of attitude influences such things as word choice, details, sentence structure, and organization. Tone and voice often go hand in hand, yet they are distinct. For example, a business letter may have a formal tone or reveal the unique voice of the writer; technical writing usually employs a scholarly voice and a formal tone.

transactive – Transactive writing

*   **has a focused purpose – an authentic reason for being written besides completing an assignment.**
*   **takes the form of writing seen in the world beyond the classroom (e.g., article, letter, editorial, speech, proposal, brochure, manual).**
*   **addresses a targeted reader(s) besides the teacher as assessor.**
*   **engages the reader at the beginning—gives some context/reason for the information which follows.**
*   **develops ideas with specific, relevant details.**
*   **moves the reader(s) through the piece with logical, appropriate transition strategies.**
*   **reveals awareness of the reader's needs, interests, background, etc.**

technical writing- writing that focuses on a technical subject or brings technical knowledge and understanding to a subject in order to accomplish one or more realistic, functional purposes (adapted from Dr. Charles Whitaker). Technical writing is "objective and factual, reporting information without reflecting personal opinion." It may include "headings" for organizational signals, and "visual aids" (graphs, charts, diagrams) for idea development and support, and may follow commonly used organizational patterns (*from Webster's New World Student Writing Handbook*).

voice – the feature of writing that has unique personality and conveys a sense of sincere investment from the writer. This quality reveals an authentic sound, rhythm, and natural language. Writing with strong voice is honest and written with conviction, not just "cute" language. The reader feels a strong sense of interaction with the writer. When students choose their own topics, purposes and audiences, their writing is more likely to have strong voice. While voice and tone often go hand in hand, they are distinct.

working folder – a collection of a student's work in which the student can see evidence of growth in writing. It should include dated samples that address a variety of writing tasks and allow students and teachers to use past writing experiences as teaching tools for current and projected instruction. Most often this folder contains all drafts of a piece of writing. On a regular basis, the student should review and reflect on what has been placed in the folder in order to make decisions about what to keep for further development. The pieces in the working folder are springboards for the generation of possible portfolio entries.

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SAVING TIME WITH WRITING PORTFOLIOS: AN IDEA BOOK FOR ADMINISTRATORS AND CLASSROOM TEACHERS

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Legislative measures enacted in the 1998-99 school year required the Kentucky State Board of Education to help teachers reduce the amount of time spent on writing portfolios. **"Saving Time with Writing Portfolios,"** included in Appendix C provides guidance for educators in managing the amount of time spent on portfolios. This document presents practical time-reduction strategies and suggestions that have been successfully employed by the members of the Writing Advisory Committee. These members are experienced teachers from elementary, middle, and high schools in every region of the state.

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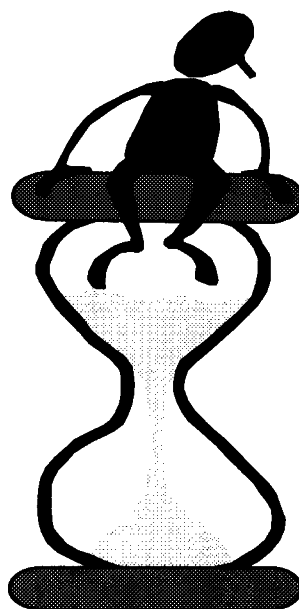
Saving Time with Writing Portfolios

An Idea Book for Administrators and Classroom Teachers

Kentucky Department of Education
Division of Curriculum Development
September 1998
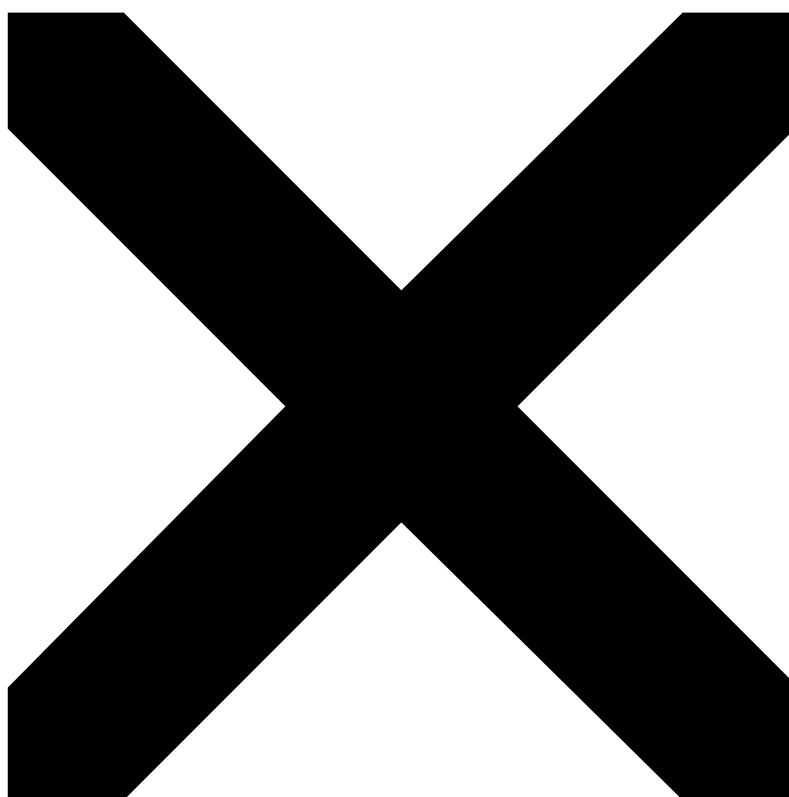
SAVING TIME WITH WRITING PORTFOLIOS

BACKGROUND

Kentucky teachers have been charged with implementing the most progressive reform effort in the nation. Teachers have worked closely and successfully with many aspects of reform, but perhaps they have experienced their greatest challenges with the writing assessment called for by the Kentucky Education Reform Act. Writing portfolios, which included new kinds of writing for schools and were judged by initially unfamiliar criteria, posed new challenges for classroom teachers. Although Kentucky teachers generally agree that writing has dramatically improved among their students, they also express great concern over the amount of time that writing instruction takes in their classrooms. Seeking to help their students do good work and meet the state's requirements for the writing portfolio, teachers are interested in finding ways to use their time efficiently.

Many experienced teachers know how to implement writing instruction that does not take away from the time spent on teaching the basic skills and content of their grade level or subject. They know that many kinds of classroom writing can fit into their instruction and can help students reach all KERA goals. These teachers recognize that writing in any content area can be used as a tool for learning, rather than just an "add-on" to the load of teachers and students. Many teachers have adopted time-efficient practices; however, other teachers still need support. School administrators, too, can take useful steps to help teachers and students.

Members of the Writing Advisory Committee, who are experienced teachers from elementary, middle, and high schools in every region of the state, have identified three major issues that need to be addressed so instruction will not suffer because of the writing portfolio. Two of the issues, integrating writing tasks into regular instruction and using technology more efficiently, refer to classroom instruction; one of the items refers to school and district support for the classroom teacher.

BROAD ISSUES

These broad issues are more closely defined, with examples included, in the two following sections: "District/School Commitment for Successful Writing Program" and "Timesaving Strategies During the Writing Process."

Teachers on the Writing Advisory Committee have identified the following as the most important considerations for classroom teachers as they work toward implementing "time-saving" strategies with writing portfolios:

✓ **Work with administrators, school-based councils, and other teachers to encourage school and district support for quality writing instruction.** Many of the most effective timesaving strategies require understanding, effort, and coordination from administrators, school councils, and other staff members. Teachers and students at grades 4, 7, and 12 can save time with writing portfolios if the school community works together to establish a quality school writing program.

✓ **Incorporate writing tasks into all subjects, making them a routine part of instruction.**
Teachers can save time when they incorporate writing-to-learn, open-response questions, on-demand writing prompts, and real-world writings into the instructional unit. Integrating writing activities into the instructional unit serves the goal of helping students learn core content and achieve all other KERA goals (e.g., gain communication skills, thinking and problem-solving skills, self-sufficiency, group membership skills, and integration skills). In addition, writing activities can serve as "seeds" for topics and purposes that students can use in their real-world pieces that may be placed in the portfolio. These strategies promote integrated instruction:

* Use writing-to-learn (learning logs, admit slips, response journals, etc.) strategies that increase learning in all content areas.
* Develop a clearer understanding of the categories of writing required in the portfolio (reflective, personal, literary, and transactive) and what category might be most appropriate in a given subject area.
* Use instructional reading material as models for student writing. Teachers save time when students are already familiar with the kinds of writing that they are asked to produce.
* Learn various ways to enhance idea development and support. Teachers save time when they know **specific** ways to help students develop and support their ideas.

✓ **Use technology in more efficient and effective ways.**
Students and teachers save time if students are not **required** to type all pieces for the portfolio. Typing or word processing is not a state requirement. If students use technology in the development of their writing, they should be familiar with word processing, how to research topics on the internet, and how to download information that might be useful to them in the preparation of a portfolio piece. Students should use computers **throughout** the composing process, not simply for keying in the final draft of their pieces.

DISTRICT/SCHOOL COMMITMENT FOR SUCCESSFUL WRITING PROGRAM

When districts and schools **invest time** in planning successful writing instruction and supporting teachers in their professional development, this investment will not only provide benefits to teachers and students, it will **save time** in the future. **Research conducted by the Appalachia Educational Laboratory in collaboration with the Kentucky Department of Education has shown that the most significant factor contributing to a successful writing program is district/administrative support.** The following key elements focus on the responsibilities of district personnel, principals and other school administrators, and school-based councils in ensuring successful student writing:

1. *Support and assist teachers from all disciplines in establishing a writing plan that emphasizes writing as a basic building block of the curriculum and establishes a close connection to The Program of Studies.*
   * **Establish a policy requiring school-wide contribution to the writing portfolio.** Such a policy can reduce the load for portfolio development that one or two teachers may be carrying.
   * **Develop non-accountability portfolios, or working folders, that follow students each year.** Such a policy provides writing instruction for students at all levels and diminishes the time and effort spent at accountability grades.
   * **Encourage and support yearly portfolio reviews to determine strengths and needs of the school writing program.** School plans based on evidence from student writing can save time and energy spent on unfocused instruction.
   * **Provide writing instruction at each grade level for all four types of writing required**

in the Kentucky writing portfolio. In some schools, all teachers at all grades will concentrate on personal writing when a better plan would be to provide instruction and practice on reflective, personal, literary, and transactive writing at all grade levels.

* **Use ESS time to improve writing skills.** ESS instruction in writing can support and reinforce classroom instruction, especially for students who need more individual teacher attention in writing instruction.
* **<u>Train</u> and use parent/community volunteers to help reduce teacher time with student conferences.**

2. *Require and <u>support</u> professional development for all teachers in the following areas:*
   * **Categories and forms of writing required for the writing portfolio so that students and teachers do not waste time developing ineffective pieces for inclusion in the portfolio.**
   * **Instructional units and ways to integrate writing into the unit of study so that writing will not be seen as an "add-on" which takes time away from teaching the content.**
   * **Integrated collaborative units.** One example at the high school level would be collaboration by an American History teacher and an English teacher on designing a unit that integrates history and literature around a certain theme. Integration of writing into the unit would be a natural outgrowth of the collaboration.
   * **Time management for the classroom teacher.**
   * **Appropriate and ethical response to student writing.**
   * **Transactive writing for content area teachers.**

   Regional Writing Consultants, who are classroom teachers experienced in writing instruction, often provide regional training as well as school and district professional development, and their services are free to any Kentucky public school or district. Contact your regional service center for more information.

3. ***Establish a policy requiring portfolio completion for promotion or graduation***. *Student effort and "buy in" are key to successful student results and may cause teachers to spend less time convincing students to complete writing assignments throughout the school year.* ***School boards and school-based councils that establish this kind of policy must ensure that teachers are provided the support and professional development described in this document.*** *Students must be provided with quality writing instruction, and teachers must have proper support for providing that instruction, before students can be held accountable for their work. Schools with promotion or graduation policies should make provisions for periodic feedback to students on their writing progress. Several Kentucky schools and districts have developed portfolio requirement policies.*

4. ***Develop a plan for compiling and storing portfolios and/or working folders***. *In some schools the portfolios are stored with the homeroom teacher, in the English teacher's room, the library, or even in the teacher's lounge. An organized plan can save time and confusion when portfolios are put together for final scoring.*

5. ***Develop a plan for checking that all students have completed portfolios.*** *In some schools, teachers and students use an assembly-line approach to guarantee that each student has included the required number of pieces in each category. This approach involves a system for counting the number of pieces in each portfolio and for checking information on the Table of Contents. Typically, this simple plan assigns different tasks to each person on the "assembly line" and can cut down on time spent by one or two teachers who have shouldered the entire responsibility of checking portfolio contents and Tables of Contents.*

6. ***Develop and support a plan to ensure that all <u>new</u> teachers receive introductory professional development in writing.*** *When new teachers do not understand basic writing portfolio requirements and criteria for scoring, they may use their instructional time teaching writing in an unproductive manner.*

7. ***Establish policies that <u>support</u> scorers and ensure quality control during portfolio scoring sessions.*** *Many districts have implemented policies like those listed below. However, in some districts, teachers must use their personal time to train for and score portfolios.*
   * **Set limits on the number of portfolios to be read per scorer.** KDE recommends a **maximum** of 24-30 portfolios per scorer per day. In addition, scorers need to read a sufficient number of portfolios to increase the likelihood of adequately scoring to the standard. KDE recommends a 12-15 portfolio minimum for each scorer.
   * Include teachers from several content areas and/or grades on the scoring team.
   * Provide sufficient time for scoring training.
   * Provide sufficient time and a quiet place for scoring session(s).
   * Include time for reading and discussion of quality control portfolios during each scoring session.

8. ***Promote teaching English/language arts in an integrated manner****. When reading, writing, and grammar are taught in isolation, the **application** of those skills is sometimes unclear to students. These important skills are not the central focus of an entire class; they are part of the larger picture – learning to communicate clearly (see Chapter 15, "Media Resources").*

9. ***Provide a full-time writing resource teacher*** *whose responsibilities may include but are not limited to the following:*
   * Contribute timesaving techniques for teachers.
   * Mentor new teachers in writing instruction.
   * **Train** parent/community volunteers to assist classroom teachers with student conferences.
   * Model lessons that demonstrate timesaving strategies in classrooms throughout the school.

10. ***Limit class size*** *for teachers bearing greatest responsibility for writing instruction and portfolio development. (The National Council for Teachers of English recommends 20 students or fewer per class for successful learning.)*

TIMESAVING STRATEGIES DURING THE WRITING PROCESS

Experienced writing teachers use timesaving strategies so that the development of a written piece is not considered a burden but, rather, a tool to increase learning in the classroom. Tried and true timesaving techniques are often tied to teaching and implementing the writing process, the series of steps, formal and informal, used by real writers as they work through a piece of writing. The members of Kentucky's Writing Advisory Committee compiled this list of strategies to help teachers save time at each stage of the writing process.

11. ***Prewriting -*** *Prewriting is a series of strategies meant to assist writers with designing tasks, gathering, and organizing thoughts or information. Students who approach the writing task with more clarity will not waste as much time starting and completing the first draft. **Better use of prewriting time <u>reduces the time spent</u> on the piece of writing at all other stages of the writing process.** Suggested time-saving strategies include the following:*

* **Choose readings that represent the kinds of writing the students are asked to include in the portfolio.** For example, when elementary students read "how-to" articles provided in the reading textbook, science textbook, or content area magazine, the teacher points out the characteristics of that kind of writing so the students will become familiar with that format. The teacher makes the reading or science lesson do "double duty" by providing instruction in the content as well as in writing. This strategy can be used in any content area at any grade level (e.g., reading for content and examining characteristics of editorials in a middle school social studies class, reading for content and examining characteristics of articles in a science journal for high school biology).

* **Help student writers design the writing task.** In other words, help students determine the audience, the form, and the purposes for which they will write **before** they begin work on the piece. Use Dr. Charles Whitaker's technique, "slicing the pie," to help students find a topic. Have students fill in the blanks of the following sentence provided by Dr. Whitaker to frame and focus the writing task: *As a (writer's role) I am writing a (form) for (reader/audience) to (purpose).* Example: As <u>a concerned student</u> I am writing <u>a letter</u> to <u>the school-based council</u> <u>to persuade them to purchase new playground equipment for our school</u>. Helping students find a focus **before** writing begins will cut down on time spent with revision and conferencing later on. *Contact Kentucky Writing Program personnel at KDE to obtain information on "slicing the pie."*

* **Model the actual assignment with the class so that students have a clear idea of how to go about developing the writing that has been assigned.** This approach can save valuable time after students begin work on the assignment because more students are likely to have a clearer idea about how to approach the task, and fewer students will need individual attention during drafting.

* **Teach reader awareness strategies to students.** Point out examples of "reader awareness" when reading interesting material in any classroom. Show students how the writer uses an interesting lead or introduction; focuses on one or two ideas and supports them with clear examples, personal stories, comparisons, or statistics; provides a "road map" for the reader with organization and/or formatting; employs correct grammar and mechanics to help the reader move easily through the piece; and ends with a satisfying conclusion.
* **Teach mini-lessons that demonstrate skills needed in order to complete the assignment.** For example, if students are writing fiction, the teacher presents lessons about plot, character development, setting, and punctuating dialogue, as well as vocabulary and spelling of transition words used in sequential organization. This approach saves time for the teacher since basic skills and writing instruction are taught at the same time.
* **Teach organizing strategies such as listing, webbing, and clustering and idea development strategies such as snapshots, exploding the moment, and thought shots to help students clarify not only what they want to write, but also how they'll develop and organize their ideas and information.** *Read After the End by Barry Lane to learn about "snapshots," "exploding the moment," and "thought shots." (Cited in section "Resources for School Libraries," page 57).*
* **Teach students specific ways to develop and support ideas (e.g., facts, examples, statistics, graphs, narrative).**

12. **Drafting -** *Composing or drafting is the process of getting thoughts on paper. Time reduction strategies for teachers and students include these ideas:*
    * **If students have keyboarding skills,** compose on a computer (rather than using the computer for the final draft only). When students possess the keyboarding skill to compose on the computer, much time can be saved at the revising and editing stages of the writing process since students do not have to recopy their work.
    * **Assign the first draft for homework with the completed first draft due on a certain date.**
    * **Require students to write on every other line when drafting by hand so they will have room to add to and rewrite sections at the revision stage.** Students save time when they do not have to recopy the entire piece during revision.

13. **Conferencing -** *Conferencing is the time teachers, peers, paraprofessionals, parents, and other community members spend responding to student writing. Teacher time spent during conferencing can be reduced when teachers do the following:*
    * **Limit oral and written responses, concentrating on responding to the purposes of the writer and on the needs of the reader.** Look for patterns in the student's writing and concentrate on the most critical issues for the writer, not every mistake in every line. When conferences focus entirely on the problems in the piece of writing and pay little attention to improving the skills of the writer, they are unproductive for the student and the teacher. *If the student is rewriting a piece multiple times and learning has stopped, the teacher has "over-conferenced" with that student.*
    * **Teach students to be good responders, focusing on specific parts of the writing.** Do this by modeling conferences with the whole class. In addition, provide conference/response forms with directions for students to use when conferencing with peers. (For example: *(1) Ask the writer to tell you what to listen for when he/she reads the paper aloud to you. (2) Tell the writer which part of the paper was the clearest or best part. (3) Write down 2 or 3 questions you still have after hearing or reading the paper. (4) Give the writer suggestions for making the paper clearer or more interesting for the reader.)* When students possess conferencing skills and use them with their peers,

teachers cut down on the number of individual conferences they have to schedule. In addition, students increase their knowledge of writing criteria when they have been taught what to look for during a writing conference with their peers.

*   **Train and use other teachers, paraprofessionals, and other community members to respond to student writing while adhering to the "*Code of Ethics*" Chapter 8.**

14. **Revising -** *Revision is the time spent focusing on the further development of ideas and ensuring that the needs of the reader have been met.* **Teachers can <u>save</u> the most time at the revision stage by <u>spending quality time</u> at the prewriting stage of the process.** *(See suggestions listed above under "Prewriting.") Timesaving strategies include the following:*
    *   **Avoid unnecessary recopying.** (See suggestions listed above under "Drafting.")
    *   **Avoid line-by-line revision.** (See suggestions listed above under "Conferencing.")
    *   **Provide specific feedback such as "*Focus on your favorite part of the trip rather than telling everything that happened*" so that students will save time by going right to the problem when they rework their pieces of writing.** Do not return papers that include **general** teacher comments such as "*Needs to be better,*" "*More detail needed,*" or "*Good job*."
    *   **Use guided revision aligned with skills and lessons that have been taught recently.** For example, to reinforce a lesson about remaining focused on a purpose, ask students to revise their own or others' papers by highlighting the stated or implied purpose(s) and all the details which support the purpose(s). Then ask students to mark sections, with a different colored highlighter, which do not support the purpose and perhaps do not belong in the paper.
    *   **Teach specific revision strategies such as ARMS (*Add, Remove, Move, Substitute*).**

15. **Editing -** *Editing is the process of proofreading a piece of writing to ensure that it is as free from errors as possible.* **Teachers should understand that not every piece of writing needs to be edited.** *Those pieces that will be published, displayed in the classroom, sent out to the community, or placed in the portfolio will need to be edited. To reduce time spent in editing, teachers can do the following:*
    *   **Evaluate student writing to determine critical skills that need to be taught and design classroom, small group, and individual skill lessons around the needs of the students**. For example, devoting large amounts of classroom time to identifying parts of speech may not be as productive as teaching ways to identify and correct run-on sentences in one's own writing. Identifying and teaching critical skills is a more productive use of time than following the format of an English textbook.
    *   **Concentrate on one or two skills when marking student papers.** Marking every mistake can be time-consuming for the teacher and overwhelming to the student.
    *   **Train and use peers to assist one another with editing practices that adhere to the ethical guidelines outlined in the "Code of Ethics," Chapter 8.** Students can "learn by doing" when they learn to work together as editors. Practice with editing can help students learn and apply the rules of correct grammar.
    *   **Teach specific editing strategies such as CUPS [*Capitalization, Usage, Punctuation, Sentences (or Spelling)*].**

16. **Publishing -** *Publishing is the process of presenting the piece of writing to an audience other than the teacher. Teachers can save time at this part of the writing process by doing the following:*
    * **Do not insist that students type <u>all</u> pieces, especially in classes of younger writers who do not possess proficient keyboarding skills.** Typed pieces are not a requirement for the state portfolio. A study by B. Dunn and D. Reay, published in the *Journal of Educational Research*, 82:237-245, reports that keyboarding produced higher quality texts when the students' keyboarding speed was faster than their handwriting speed. Their research also reported the converse to be true; when students' keyboarding speed was slower than their handwriting speed, they produced lower quality texts. (McCutchen, D. (1995). Cognitive processes in children's writing: developmental and individual differences. *Issues in Education*, 1:123-160.)
    * **Ask students who are using computers to print <u>two</u> copies of their final drafts, one for their writing folder and one for inclusion in any planned publication (e.g., class booklet stapled together and placed in the bookshelf for all to read, bulletin board display in the hall, letter to a public official, entry into a contest).** Printing two final copies can reduce time spent later on locating pieces and copying them for publication.
    * **Require students to save copies on disk if they are using computers, and teach them the proper procedures for saving their work.** Consider implementing a plan to store individual diskettes in the classroom or computer lab, especially for younger students. This cuts down on "lost" pieces that have to be re-keyed when portfolios are being assembled.
    * **Establish a procedure to photocopy handwritten pieces for the portfolio and use the original for publication.**

17. **Reflecting -** *Reflecting is the time students spend analyzing their writing for compositional strengths and weaknesses, focusing on ways that their next piece of writing can be improved.*
    * **Provide opportunities for students to write reflections about their learning in all classes throughout all their years of school.** Have students write their reflections in classroom journals, learning logs, or observation notebooks that they keep for their class notes. At the end of a lesson or unit, provide questions to help students focus their reflections. (For example: What do you still have questions about or want to know more about? What was the most important learning that took place for you during this unit? Why does that seem so important?) **Since the portfolio requirements specify a letter to the reviewer as the reflective piece, students can save valuable time when they compose this letter if they have practiced reflective writing throughout their school years.**

* **Require students to fill out "reflection sheets" which are stapled to every <u>final draft</u> which has gone through the writing process and is being placed in the working portfolio/folder.** In some schools all teachers use a generic reflection sheet developed for all classes; in other schools teachers develop and use reflection sheets specific to their assignments. When students write informal reflections that are stapled to and saved with their final drafts, they save time when they are compiling portfolios and writing the Letter to the Reviewer. If reflection sheets ask students to note their strengths and improvements by providing specific examples from the piece of writing, they will be able to recall that information and include it more quickly and easily when they write the Letter to the Reviewer at a later time.

Indicators of Successful School Writing Programs In Kentucky:
Executive Summary of Preliminary Findings

A joint project of Appalachia Educational Laboratory and the Kentucky Department of Education

For the past two years, a collaborative study team of researchers has been visiting schools across Kentucky in an attempt to answer this question:

> What practices and conditions produce consistent improvement in students' portfolio writings, as measured by the KIRIS portfolio assessment?

They've interviewed more than 100 teachers, 200 randomly selected students, and 50 administrators in schools with various writing success rates—some consistently successful in raising scores, others consistently unsuccessful. Members of the research team include staff from the Appalachia Educational Laboratory (AEL), along with staff and consultants from the Kentucky Writing Program.

This first phase of the five-year study—a joint project of AEL and the Kentucky Department of Education—seeks to identify indicators of high performance. This report summarizes the conditions most frequently observed in the more successful schools. Scores improved consistently in these schools over a four-year period beginning in 1992, although beginning scores

were not necessarily high. The study examines whether schools evolve through a common sequence of instructional practices and conditions as they grow increasingly effective in writing instruction. Ultimately, the team plans to use the indicators to create a process that schools can use to plan improvements in their writing instruction. Department staff also will use the information to evaluate and plan future professional development offerings.

The following indicators are those most frequently observed in schools that improved writing portfolio scores over two consecutive accountability cycles. The research team regards these indicators as tentative until confirmed by further data collection and analysis.

Tentative Indicators Reflecting School/District Support of the Writing Program

- The district demonstrates commitment to the writing program by
  - allocating resources to professional development or technical assistance;
  - assigning program oversight to qualified personnel and allocating sufficient time for effective oversight;
  - compensating cluster leaders through additional pay or released time; and
  - in some districts, establishing policies requiring portfolio completion for promotion or graduation.
- The principal actively supports writing instruction by providing resources, technical assistance, and/or professional development, and by providing substitutes to allow teachers to meet together to score portfolios.
- A high degree of collegiality is evident among teachers. Portfolio scoring is a team event featuring discussion of instructional gaps, weaknesses, and strengths evident in student writing.
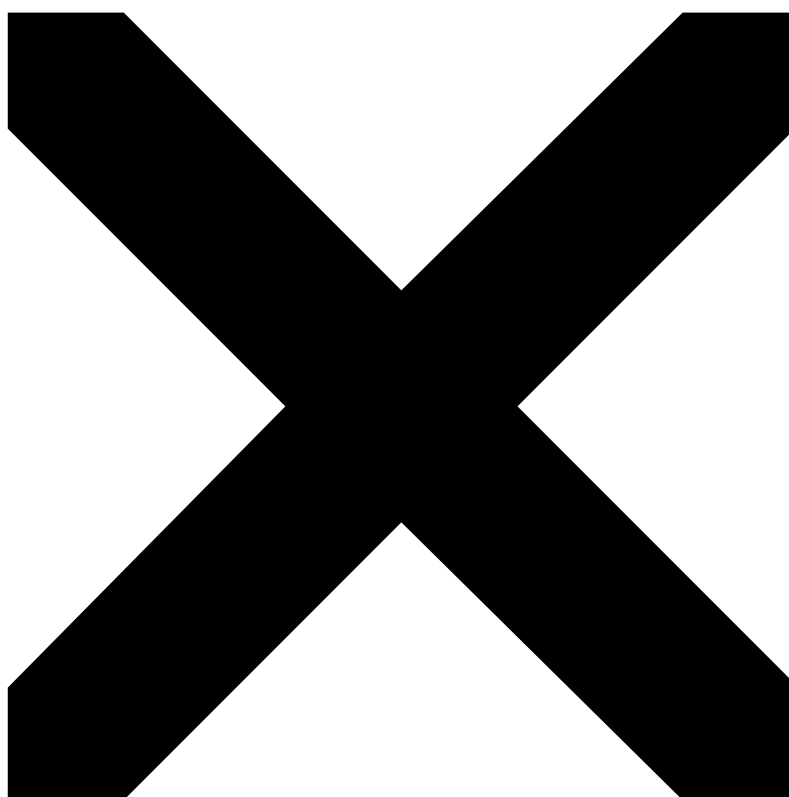
- Language arts teachers at the accountability grades are confident of their understanding of writing portfolio requirements; all have received professional development in the writing process, portfolio development, and scoring. They use *The Writing Portfolio Teacher's Handbook, 2nd Edition,* and feel they have reliable sources of information and assistance when needed.

- School writing leaders are satisfied with the level of training and support they have received to assist other teachers with portfolio development.

- Most language arts teachers at the non-accountability grade levels participate in professional development on writing instruction and portfolio development.

Tentative Indicators Reflecting Instructional Strategies

- Students write frequently in all subjects, and the writing is integrated into instruction.

- Teachers in most grades and content areas give writing assignments that have the potential of contributing to students' "working portfolios."

- Teachers promote peer conferencing as well as student-teacher conferencing; students feel comfortable receiving help from and providing help to other students.

- Teachers spend substantial time on prewriting activities.

- Teachers focus on developing writers rather than developing portfolios so that, when it is time to put a portfolio together, students have a number of pieces from which to choose, most of which were written as a natural outcome of their studies.

- Teachers provide latitude for students to choose topics and/or formats when they write.

- Teachers model parts of the writing process as they work with students.

- The mechanics of writing (grammar, spelling, punctuation) are taught in the context of writing, rather than as unrelated drills and worksheets. Lessons are crafted to address needs evident in student writing.

Two indicators are less frequently observed, but appear to have a powerful impact on students:

- Students write for "real-world" audiences and for real purposes. These audiences read and respond in some fashion to the writing.

- Teachers share their own writing with students and invite students' critiques.

Students Talk About Their School Writing Experience

An important part of the study is the student interview. Students were interviewed to assess the effect of school conditions and practices on student attitudes and behavior with respect to writing. Students talked about their school writing experience and their perceptions of themselves as writers. In schools with continuously improving portfolio scores, student, teacher, and administrator accounts of writing instruction were highly consistent.

In schools with continuously improving portfolio scores, students commonly

- speak of themselves as writers, rather than students who must complete writing assignments;

- speak of writing as a routine part of their school day, rather than as separate tasks done to produce a portfolio;

- expect that writing competence will be necessary in adult life, whatever career path they may follow;

- describe substantive ways their writing has improved from one year to the next, including choice of topics, organization, use of supporting details, spelling, grammar, and punctuation;

- express confidence that most students—including themselves—can become proficient writers with sufficient effort;

- work with their peers on a regular basis to improve their writing—asking questions to clarify the author's intent, as well as giving and receiving suggestions for improvement;

- carry a folder of written work—their "working portfolio"—with them from year to year, and use it either to compare earlier work with current writing or to develop earlier work for current portfolios; and

- are familiar with the Kentucky benchmarks for novice through distinguished writing and use the vocabulary of the writing process.

To learn more about the preliminary findings in this study,* visit AEL's web site at http://www.ael.org/rel/state/ky/kyrpt97.htm.

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CLUSTER LEADER INFORMATION

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Appendix E provides helpful information for the greatly increased number of cluster leaders at all grades. Two documents are included.
  * **"Roles and Responsibilities of the Cluster Leader"**
  * **"Cluster Leaders as Instructional Leaders — *Strategies for Networking in Your District"***

ROLES AND RESPONSIBILITIES OF THE CLUSTER LEADER

1. **View and <u>videotape</u> the fall "Getting Started with the Writing Portfolio" telecast** – This telecast is an integral part of your development training for each new school year. You will receive an overview of the telecast at your regional Cluster Leader Development Training session; however, it is critical that you view and video-tape the telecast when it airs, to assist you in understanding how telecast information will support your local training session and help you prepare for discussion and questions that may arise during your training. (Telecasts dates are announced in the fall.)

2. **Determine dates and times for the training of your Cluster Teachers** – You should work with your District Assessment Coordinator (DAC) to schedule your local district training meetings as soon as possible after the fall Cluster Leader training. The training you provide should be a direct model of the training provided for you at your regional Cluster Leader training sessions.

3. **Inform Cluster Teachers about sessions** – You should work with your DAC to notify all teachers your district intends to train of the meeting site, date, and time. In some districts, Cluster Leaders handle this responsibility on their own. In others, the DACs work with Cluster Leaders to determine meeting information and notify teachers through principals or other avenues. If you need more information, contact your DAC to determine your district's chosen notification process.

4. **Provide optional Cluster Teacher Portfolio Development Training Session for your Cluster Teachers** – This training should mirror the discussion provided through the "Getting Started" telecast and your own Cluster Leader training, and you should use your video-tape of the telecast to support your training. **Cluster teachers are those who will be working with the development of the portfolio.** In some cases, you may be training teachers who have been closely involved in the development of portfolios for a long period of time; however, in most cases, there are teachers new to the development process. Be aware of their special needs; you may need to provide an additional training session just for them.

5. **Provide ongoing support to your Cluster Teachers as they help students develop portfolios** – Your district has selected you to represent its teachers at the regional level in a role as a professional development and instructional leader. Teachers in your district will begin to look to you for information and support as they begin portfolio development. You will have numerous required (and optional) opportunities to attend special instructional sessions for Cluster Leaders (including the summer institutes). When you return to your district, you should take the opportunity to share what you learn with other teachers in your district. Work with your DAC in setting up these additional sessions.

6. **View and video-tape your grade-specific "Scoring Training" telecast (telecast dates are announced in the fall)** – This telecast is NOT intended for live use, but instead will be used to support your Cluster Leader Scoring Training and the training you will provide to your Cluster Teachers. The Scoring Training telecasts are updated each year to focus on new issues facing teachers as they score and to provide clarifying information based on training evaluations from previous years. It is critical that you view the videotape before conducting your local district scoring training session to prepare for types of questions and discussion that may arise during training.

7. **Attend your regional Cluster Leader Scoring Training session –** It is critical that Cluster Leaders have the support they need to conduct training. By attending all training sessions, you will build your own expertise, build an informational network with other teachers in your region, and receive support from your regional trainers – grade-specific teachers from your region, Regional Coordinators, and Writing Consultants who are Kentucky Writing Program resource personnel working in your region on a regular basis.

8. **Provide a 6- (or optional 3-) hour Scoring Training session for Cluster Teachers as close to the actual scoring sessions as possible –** This will mirror the Cluster Leader Scoring Training session you will attend. It is critical that any person who scores portfolios participate in training each year**.** While the training materials do not change drastically from year to year, the focus of the discussion and other activities differ **every year** and are designed to meet the current needs of scoring teachers. With the complex nature of portfolio scoring, a single training experience is insufficient to nurture knowledgeable, confident, and accurate scorers. Therefore, scorers need to retrain every year. **Make sure that cluster teachers who score at their individual schools understand the importance of viewing the tape and using the benchmarks, scoring guide, and high-end portfolios as they score the portfolios.**

9. **Provide on-going support to your Cluster Teachers as they begin assessing the portfolios –** Just as teachers in your district need support as they develop portfolios, they will also need support as they begin to score. As student performance continues to improve, decisions about when portfolios have moved from one performance level into the next become more critical, and in some cases, more difficult to make. Your district's teachers will look to you to assist them in making these decisions. It is critical that you act as a conduit for discussion, but, at the same time, that you guide teachers in making these difficult decisions on their own instead of providing scoring decisions for them. In this way, teachers will continue to come to you as a discussion partner while increasing their own expertise and confidence as scorers.

10. *Maintain close contact with your Kentucky Writing Program Regional Consultant, KDE, and Data Recognition, providing and disseminating necessary information* – The Kentucky Department of Education offers a large support network for writing teachers. This network of support exists to provide you and other teachers in your district with information and assistance in writing instruction and, more specifically, portfolio development. Cluster Leaders are **strongly encouraged** to contact any support personnel available at any time (Contact information is included in the beginning of this handbook, "Kentucky Writing Contacts," page iv.)

CLUSTER LEADERS AS INSTRUCTIONAL LEADERS
STRATEGIES FOR NETWORKING IN YOUR DISTRICT

As a cluster leader, you can play a critical role in supporting teachers in their local schools/districts as they work with students to develop portfolios. There are many things you can do to support your peers during the instructional year and increase the expertise and collegial working relationships of teachers in your district. Following is a list of **suggested** activities/strategies you may consider as you rethink your role as an instructional leader in your district. If you are interested in implementing any of these suggested activities, or any others you believe would be of assistance to your teachers, contact your DAC for guidance and/or assistance.

* **Create your own information network:** Provide information to cluster teachers and other teachers within your school and district about any professional development activities associated with writing instruction or portfolios. Work with your DAC and cluster teachers to develop an on-going local newsletter/information sheet or group e-mail list to notify teachers in your district about these opportunities and other instructional activities/strategies being implemented in your district. Perhaps you can identify a writing leader in each of your schools who can receive the information and then disseminate it to the other cluster teachers within the individual schools.

* **Create a Writing Portfolio study/support group**: Talk with teachers in your district to find out their level of interest in setting up a Writing Portfolio study/support group. These groups may take many forms: portfolio strategy sharing sessions, curriculum sharing sessions, student work analysis sessions, discussions focusing on professional readings, etc. Through sharing of ideas and support for new activities, teachers will become more confident and knowledgeable about writing instruction and portfolio development. (See the "Resources for School Libraries," pages 57-60).

* **Create and/or join a Professional Development Planning Committee:** Many districts have Professional Development Committees that work to locate professional development opportunities and organize PD activities for teachers in their districts. Find out about professional development planning in your district. Join your planning group or work with administrators to create a district-wide PD planning committee to identify professional development needs and resources and plan activities for your district's teachers.

* **Create a professional library in your school or district:** The availability of up-to-date professional readings is critical for continuing growth of teacher knowledge and expertise. Find out if your school and/or district has a professional library for teachers. Work with other teachers in your district to create a professional library or to make suggestions concerning additional reading or KET telecast materials that should be added to any existing professional library. (See the "Resources for School Libraries," pages 57-60).

* **Join the KY WRITE Listserv at this internet address:**
   http://www.uky.edu/Education/kylists.html

   Visit the web site of **the Kentucky Council of Teachers of English/Language Arts:**
   http://www.kcte.org

WRITING PORTFOLIO TESTING INCLUSIONS AND ACCOMMODATIONS
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Appendix F is adapted from the District Assessment Coordinator's (DAC's) Handbook. Questions regarding testing inclusions and accommodations may be directed to your DAC. The information in this appendix is organized as follows:

I. **Inclusion of Special Populations in the State-Required Assessment and Accountability Program**

   A. Summary of the Standards for Inclusion of Special Populations

   B. Inclusion of Students with Disabilities

      1. Participation with No Accommodations and/or Modifications

      2. Participation with Accommodations and/or Modifications

      3. Participation in the Alternate Portfolio Assessment Program

   C. Inclusion of Students Whose Primary Language is not English

   D. Inclusion of Students Receiving Instruction in Home/Hospital Settings as Specified in 704 KAR 7:120 (i.e., Homebound Instruction, not Home Schools)

   E. Inclusion of Students with Temporary Medical Conditions (e.g., Injury or Ailment that Necessitates Accommodations and/or Modifications for Participation)

II. **Conditions for Implementing Accommodations and/or Modifications**

   A. General Conditions for Using Accommodations

   B. Conditions for Specific Accommodations

   C. Scribes

   D. Prompting/Cueing

INCLUSION OF SPECIAL POPULATIONS IN THE STATE-REQUIRED ASSESSMENT AND ACCOUNTABILITY PROGRAM

SUMMARY OF THE STANDARDS FOR INCLUSION OF SPECIAL POPULATIONS

* All students with disabilities shall participate in the state-required Assessment and Accountability Program.
* A small percentage of students with disabilities shall participate in the Alternate Portfolio Assessment Program. These students are generally those who have moderate to severe cognitive disabilities and represent 1 to 2 percent of the total student population. (The Alternate Portfolio Assessment Program was implemented in the 1992-1993 school year.)
* State-required assessments shall include students with limited English proficiency if such students have been in the same school or the same district for one (1) full academic year prior to the year of the assessment in question, or an English-speaking school for two (2) full academic years prior to the year of the assessment in question. School personnel shall determine, based on an assessment of English language proficiency, the student's Program Services Plan, and the normal on-going delivery of instructional services whether students enrolled in the same school or district for less than one (1) full academic year prior to the year of the assessment in question, or an English-speaking school for less than two (2) full academic years prior to the year of the assessment in question shall participate in the state-required Assessment and Accountability Programs. The decision for any exemption shall be based on an assessment of English language proficiency, the student's Program Services Plan, and the normal on-going delivery of instructional services. If time has not permitted school personnel to administer an assessment of English language proficiency to a student with limited English proficiency who has been enrolled in the same school or district for less than one (1) full academic year prior to the year of the assessment in question, or an English-speaking school for less than two (2) full academic years prior to the year of the assessment in question, the school may exempt the student based on professional judgment. For those students with limited English proficiency not granted an exemption from the state-required Assessment and Accountability Programs, it may be necessary to permit instructionally consistent accommodations or modifications or both to the assessment administration. These accommodations shall be based on an assessment of English language proficiency, consistent with the normal on-going delivery of instructional services and stated in the student's Program Services Plan. (Further details are described in Section 3.)
* Students receiving instruction in home/hospital settings shall participate in the state-required Assessment and Accountability Program unless a school/district has obtained a signed *Physician's Certificate of Student Exemption from the state-required Assessment and Accountability Program* describing the medical condition that warrants exempting a student from all or portions of the assessments. (Medical Exemption Form can be found in the District Assessment Coordinator's Implementation Guide. See your District Assessment Coordinator.)

INCLUSION OF STUDENTS WITH DISABILITIES

Students with disabilities are students who meet the criteria under KRS157.200 and the Kentucky Administrative Regulation related to Exceptional Children or Section 504 of the *Rehabilitation Act of 1973*. **Consideration of the instructional relevance of accommodations or modifications to the assessment administration process should be emphasized. The accommodations or modifications must be consistent with best-practice instructional strategies, supported by the individual student's evaluation data and Individual Educational Plan instructional strategies, consistent with the normal delivery of instruction through the year, and consistent with expectations as to how the student will function outside the school setting.**

Three Options for Inclusion

A student's Individual Education Plan (IEP) or 504 Plan should be written for a calendar year with the Admissions and Release Committee (ARC) or 504 Committee considering adjustment periods for adding or deleting accommodations and/or modifications. For students with disabilities, the ARC or 504 Committee determines on an individual basis how the student will be included in the state-required Assessment and Accountability Program. The decision of the Committee shall be stated in the student's IEP or 504 Plan. There are three options for inclusion listed below:

1. **Participation with No Accommodations and/or Modifications**

Students with disabilities who participate fully in the state-required Assessment and Accountability Program with no accommodations and/or modifications are

    a. students who have a Remedial Plan but have not been identified as having a disability under KRS 157.200 and the Kentucky Administrative Regulations Relating to Exceptional Children, or Section 504 of the Rehabilitation Act;

    b. students who have been referred to an Admissions and Release Committee or a 504 Committee and the evaluation process and eligibility determination have not been completed; or

    c. students with disabilities not receiving special education and related services or accommodations and interventions under 504.

2. Participation with Accommodations and/or Modifications

    Students who

    a. meet the eligibility criteria for one of the disability categories under the Kentucky Administrative Regulations Related to Exceptional Children;

    b. have a current Individual Education Plan (IEP); and

    c. are receiving specially designed instruction and related services

may use accommodations for the state-required Assessment under the following three conditions:

    * Accommodations and/or modifications are part of the student's regular instructional routine and are not used or introduced just for the purpose of the state-required Assessment;

    * Accommodations or modifications are for the purpose of aiding in accessing the general education curriculum and demonstrating what they know and are able to do;

    * Accommodations and/or modifications are related to the individual student's needs and the impact of the disability on specific areas of learning. Decisions regarding accommodations and/or modifications must be supported by evaluation information, and the IEP (the student's present level of performance, specific goals and objectives, specially designed instruction, related services or supplementary aids and services) as necessary for the student to access the general education curriculum; and

    * Accommodations and/or modifications are specified in the student's IEP.

      Students who meet the eligibility criteria in Section 504 of the Rehabilitation Act of 1973 for having a physical or mental disability which substantially limits one or more major life activities (i.e., learning) and have a current 504 Plan may use accommodations for the state-required Assessment under the following three conditions:

a. accommodations and/or modifications are part of the student's regular instructional routine and are not used or introduced just for the purpose of the state-required Assessment;

b. accommodations and/or modifications are related to the individual student's needs and the impact of the disability on specific areas of learning. The decision to allow these accommodations and/or modifications must be supported by evaluation information and instructional planning for the targeted areas of need; and

c. accommodations and/or modifications are specified in the student's 504 Plan as part of interventions and modifications.

Physical or mental impairments are defined in Section 504 of the Rehabilitation Act of 1973 implementing regulations (104.3(h)) as:

a. any physiological disorder or condition, cosmetic disfigurement, or anatomical loss affecting one or more of the following body systems: neurological; musculoskeletal; special sense organs; respiratory, including speech organs; cardiovascular; reproductive; digestive; genito-urinary; hemic and lymphatic; skin; and endocrine; or

b. any mental or psychological disorder, such as mental retardation, organic brain syndrome, emotional or mental illness, and specific learning disabilities.

Examples of conditions that meet this definition are orthopedic, visual, speech, and hearing impairments; cerebral palsy; epilepsy; muscular dystrophy; multiple sclerosis; cancer; heart disease; diabetes; mental retardation; emotional illness; specific learning disabilities; and kidney and liver disease.

Staff in each school district should refer to the local district's policies and procedures for implementing the requirements under Section 504 related to evaluation, determination of eligibility, and provision of services.

4. Participation in the Alternate Portfolio Assessment Program

The Alternate Portfolio Assessment Program was developed to reflect the application of Kentucky's Learning Goals and Academic Expectations for students with moderate to severe cognitive disabilities.

A student eligible for the Alternate Portfolio Assessment Program meets the following criteria:

a. The student's demonstrated cognitive ability and adaptive behavior itself could prevent completion of the regular course of study even with program modifications and/or accommodations.

b. The student's current adaptive behavior requires extensive direct instruction in multiple settings to accomplish the application and transfer of skills necessary for application in school, work, home and community environments.

c. The student's inability to complete the course of study may not be the result of excessive or extended absences; or it may not be primarily the result of visual or auditory disabilities, specific learning disabilities, emotional-behavioral disabilities, or social, cultural, and economic differences.

d. The student is unable to apply or use academic skills at a minimal competency level in natural settings (i.e., home, community, or work site) when instructed solely or primarily through school-based instruction.

e. The student is unable to acquire, maintain, generalize skills, and demonstrate performance without intensive, frequent, and individualized community-based instruction.

f. The student has disabilities and is age-equivalent to an 8th grader or is in his/her last anticipated year of school and is unable to complete a regular diploma program even with extended schooling, program modifications, and accommodations.

Students who do not meet **all** of these criteria will **not** be eligible to participate in the Alternate Portfolio Assessment Program.

The Admissions and Release Committee for the student with disabilities

a. determines and verifies in the student's Individual Education Plan (IEP) that the student meets all of the eligibility criteria for the Alternate Portfolio Assessment Program; and

b. documents in writing in the student's record the basis for the decision, using current and longitudinal data such as the following:

* performance data across multiple settings;
* behavior observations in multiple settings;
* adaptive behavior; and
* continuous assessment of progress on IEP goals/objectives.

The results of each student's Alternate Portfolio Assessment will count in the accountability calculations so as to be equivalent to the impact of a student participating in the regular state-required Assessment and Accountability Program process.

INCLUSION OF STUDENTS WHOSE PRIMARY LANGUAGE IS NOT ENGLISH
703 KAR 5:070 (June 2002 update)

PART ONE: STATE-REQUIRED ASSESSMENT AND ACCOUNTABILITY PROGRAMS

Each school shall assess and be held accountable for all students with limited English proficiency who are enrolled in the school on the first day of the testing window and have been in the same school or district for one (1) full academic year prior to the year of the assessment in question, or in an English-speaking school for two (2) full academic years prior to the year of the assessment in question.

School personnel shall determine, based on an assessment of English language proficiency, the student's Program Services Plan, and the normal on-going delivery of instructional services whether students enrolled in the same school or district for less than one (1) full academic year prior to the year of the assessment in question, or an English-speaking school for less than two (2) full academic years prior to the year of the assessment in question shall participate in the state-required Assessment and Accountability Programs. If time has not permitted school personnel to administer an assessment of English language proficiency to a student with limited English proficiency who has been enrolled in the same school or district for less than one (1) full academic year prior to the year of the assessment in question, or an English-speaking school for less than two (2) full academic years prior to the year of the assessment in question, the school may exempt the student based on professional judgment.

PART TWO: ENGLISH LANGUAGE PROFICIENCY ASSESSMENT

The *"No Child Left Behind Act of 2001"*, Title IX, Section 9101 defines a student with Limited English Proficiency (LEP) as an individual who is an English language learner who has sufficient difficulty speaking, reading, writing, or understanding the English language and whose difficulties may deny the individual opportunity to meet the State's proficient level of achievement on state assessments and to successfully achieve in classrooms where the language of instruction is English or to participate fully in our society.

These students include individuals who:
• are age three (3) through twenty-one (21);
• are enrolled or preparing to enroll in an elementary school or secondary school;
• were not born in the United States or, whose native language is a language other than English;
• come from an environment where a language other than English has had a significant impact on the individual's level of English language proficiency;
• are Native American, Alaska Natives, or native residents of the outlying areas who come from environments where a language other than English has had a significant impact on their level of English language proficiency; or
• are migratory, whose native language is a language other than English, and come from an environment where a language other than English is dominant.

A. ASSESSMENT OF ENGLISH LANGUAGE PROFICIENCY, DETERMINING PARTICIPATION IN THE STATE-REQUIRED ASSESSMENT AND ACCOUNTABILITY PROGRAMS AND DETERMINING IF ACCOMMODATIONS OR MODIFICATIONS OR BOTH ARE NEEDED

Beginning not later than school year 2002-2003, a local school district shall provide for an annual assessment of English proficiency (measuring students' oral language in listening and speaking, reading, and writing skills in English) of all students with limited English proficiency in the school district. Schools shall use an English language proficiency assessment that is approved by the Department of Education. For all students with limited English proficiency, except those granted an exemption from the state-required Assessment and Accountability Programs, school personnel shall determine on an individual basis whether these students will participate in the state-required Assessment and Accountability Programs with or without accommodations or modifications or both. A student with limited English proficiency may use accommodations or modifications or both in the state-required assessments if the student:
• has been assessed with an English language proficiency assessment and meets the criteria as a student with limited English proficiency;
• has evaluation data that demonstrates a need for accommodations, modifications, or both;
• has a current Program Services Plan developed by school personnel that includes accommodations or modifications or both as part of the student's ongoing delivery of instruction; and
• is participating in instructional programs and services to meet the language and academic content needs of the student.

These accommodations or modifications or both shall be related to the individual student's needs and the impact of the student's English language proficiency on demonstrating what the student knows on a test written in English and the ability to access the curriculum. These decisions shall be made in the best interest of the student (e.g., scribing for a student throughout the school year just so that a scribe can be provided for assessment is not in the student's best interest).

B. DOCUMENTATION NEEDED TO IMPLEMENT ACCOMMODATIONS OR MODIFICATIONS OR BOTH

If accommodations or modifications are needed, documentation shall include:
• the name of the assessment administered to determine a student's English language proficiency and the appropriate accommodations or modifications or both that are needed;
• a Program Services Plan that includes the specific accommodations or modifications or both to be implemented in instruction and therefore, allowed on the state-required assessments;
• a list of the names of persons who reviewed the documentation and made the decisions. The list of staff shall be placed within the student's cumulative records; and

• the signature of the principal of the appropriate school as an indication of approval for the described accommodations.

Performance on the English language proficiency assessment shall also determine when accommodations are no longer required. The administration and response or processing strategies shall not inappropriately impact the content being measured.

D. IMPLEMENTATION OF ACCOMMODATIONS OR MODIFICATIONS OR BOTH

Accommodations or modifications or both, when consistent with the normal on-going delivery of instructional services, may include:

1. Administration Strategies:
• reading text to student in English;
• paraphrasing directions for tasks in English or in the student's primary language;
• oral word-for-word translation of text to the student's primary language;
• administering assessments to small groups of students whose primary language is not English to enable paraphrasing or word-for-word translations; and
• administering a single form of the test.

Every effort should be made to distribute test forms to all students in a random order. Under the condition that a school can demonstrate no feasible way to provide a multiple number of interpreters for students who are limited in English proficiency, school staff may allow students to use the same form of the test so that one interpreter per foreign language may be employed to provide this accommodation. A list of students who are administered the same form of the test for this purpose shall be submitted to the Division of Assessment Implementation along with the assigned lithocode for each student.
Use of the same form of the test shall not be permitted for students with disabilities who require scribes or readers, since there is such a large number of these students and one form of the test would be overused considerably within a school.

2. Processing and Response Strategies:
• use of foreign language dictionaries and glossaries that provide word-for-word translations;
• use of word processor or typewriter; and
• use of grammar or spell-check systems.
A student may not write responses to the state-required Assessment in a language other than English and have a teacher translate. However, the student may be allowed accommodations or modifications or both on the Assessment. The student's Program Services Plan shall include any accommodations or modifications or both which are part of the on-going instructional process and are based on the needs identified on a language proficiency test. Accommodations or modifications or both shall not be made solely for the state-required Assessment.

D. SUBMITTING A PORTFOLIO IN A LANGUAGE OTHER THAN ENGLISH
The student with limited English proficiency who has been in the same school or district for less than one (1) full academic year prior to the year the portfolio is due, or in an English speaking school for fewer than two (2) full years preceding the year the portfolio is due may be exempted from the portfolio assessment, based on an English language proficiency assessment, the student's Program Services Plan, and the normal on-going delivery of instructional services. If time has not permitted school personnel to administer an assessment of English language proficiency to a student with limited English proficiency who has been enrolled in the same school or district for less than one (1) full academic year prior to the year the portfolio is due or an English-speaking school for less than two (2) full academic years prior to the year the portfolio is due, the school may exempt the student based on professional judgment.
A student with limited English proficiency may submit a portfolio in a language other than English if:
• the student's daily instruction and class work are conducted in the student's native language, and
• the local scorer or a scorer hired by the district is both fluent in that language and trained to score the portfolio.

If this portfolio is pulled for audit, the services of appropriate scorers shall be obtained or the portfolio shall be translated to English by a qualified interpreter.

INCLUSION OF STUDENTS RECEIVING INSTRUCTION IN HOME/HOSPITAL SETTINGS AS SPECIFIED IN 704 KAR 7:120 (I.E., HOMEBOUND INSTRUCTION, NOT HOME SCHOOLS)

1. Determining Participation

For students receiving instruction in home/hospital settings (i.e., homebound instruction, not home schools), school personnel must determine on an individual basis how each student will participate in the state-required Assessment and Accountability Program. The decision must be documented for each student. The options for participation are

    a.) the student participates fully; **or**

    b.) the student is exempted from the state-required test and/or the writing portfolio only upon verification by a physician of an illness or injury that prohibits the student from participating in one or more assessment components.

4. Participation of Students with Disabilities in Home/Hospital Settings

If a student with disabilities is receiving instruction temporarily or long-term in a home/hospital setting, the Admissions and Release Committee or 504 Committee follows the procedures described in 704 KAR 7:120 and all federal and state requirements related to due process. Students eligible for participation in the Alternate Portfolio Assessment Program who are receiving instruction in home/hospital settings shall participate in the Alternate Portfolio Assessment unless the student has an injury or illness verified by a physician in accordance with the procedures described in 704 KAR 7:120.

State Agency Children who receive educational services in a classroom setting located in residential facilities do not meet the criteria for being served in a home/hospital program.

INCLUSION OF STUDENTS WITH TEMPORARY MEDICAL CONDITIONS (E.G., INJURY OR AILMENT) THAT NECESSITATE ACCOMMODATIONS AND/OR MODIFICATIONS FOR PARTICIPATION

Students who become injured (e.g., broken hand) or develop an ailment (e.g., temporary paralysis due to an illness) before or during the testing window may be allowed appropriate accommodations and/or modifications to allow their participation in the state-required Assessment and Accountability Program. A letter describing the situation and what accommodations and/or modifications are provided should be sent to the Division of Assessment Implementation and a copy kept on file in the district.

CONDITIONS FOR IMPLEMENTING ACCOMMODATIONS AND/OR MODIFICATIONS

The intent of accommodations and/or modifications is to allow students with disabilities meaningful participation in instruction and assessment that would otherwise be denied. Accommodations and/or modifications enable students with disabilities to accurately demonstrate what they know and are able to do. Accommodations and/or modifications are based on evaluation information collected over a period of time, including academic data, behavior observations, continuous progress data, classroom assessments, and other educational assessment information and are evaluated on a routine basis by the ARC or 504 Committee for appropriateness, possible adjustments, need for continuation, or elimination.

GENERAL CONDITIONS FOR USING ACCOMMODATIONS

Accommodations and/or modifications used must meet the following conditions:

* Accommodations and/or modifications in the instructional process must be both age-appropriate and related to both the student's verified disability and specially designed instruction described in the student's IEP or intervention strategies and modifications described in the student's 504 Plan. Accommodations and/or modifications are based on the individual needs of the student and not on a disability category (e.g., emotional-behavior disabilities, specific learning disabilities, multiple disabilities, other health impairment, etc.).
* Accommodations and/or modifications must be part of the student's ongoing instructional program and are not introduced for the first time during state-required Assessment.
* Changes in the administration of the Assessment and/or recording of student responses are consistent with the instructional strategies, assistive technology devices, and services identified on the student's Individual Education Plan (IEP) or 504 Plan (not Remedial Plan)

Accommodations and/or modifications shall not inappropriately impact the content being measured.

CONDITIONS FOR SPECIFIC ACCOMMODATIONS

While there are a variety of accommodations and/or modifications that may be appropriately used for students with disabilities on the state-required Assessment, the following conditions must be adhered to when administering the tests to students who need:

* readers
* scribes
* paraphrasing
* use of technology and special equipment
* extended time
* reinforcement and behavioral modification strategies
* manipulatives
* prompting/cueing
* interpreters

Any individual who scribes, reads, or provides any other assistance to a student with disabilities during the state-required Assessment shall be trained in his/her roles and responsibilities and abide by confidentiality laws, the Code of Ethics, and the conditions under which each student uses the accommodation and/or modification as described in the student's IEP or 504 Plan. Any non-certified person providing assistance for a student with disabilities shall read and sign a Non-disclosure Agreement.

SCRIBES

Writing portfolios and on-demand writing prompts measure a student's ability to communicate ideas and knowledge; write for specific audiences and purposes; develop ideas by elaborating details; organize thoughts; use correct sentence structure, varied in length and structure; select effective words and language; and use correct spelling, punctuation, and capitalization.

Content area open-response items and multiple-choice questions measure basic knowledge and skills and the ability of students to apply knowledge in specific content areas. The Admissions and Release Committee or 504 Committee considers under what conditions a student will use a scribe on a routine basis during instruction. The ARC or 504 Committee must ask:

* Will the student use a scribe only for prewriting activities while the student brainstorms ideas?
* Will the student use a scribe only when instructional activities, including classroom assessments, involve a time constraint? Is instruction routinely provided in the content appropriate for the student's age level peers?

* Will the student use a scribe only when instructional activities and classroom assessments in content areas require written responses?
* Will the student use a scribe for all instructional activities and classroom assessments that require written responses?

A scribe **may only be used** for the state-required Assessment when

* a student has a verified disability (e.g., specific learning disability, traumatic brain injury, physical disability, autism, mild mental disabilities, emotional-behavioral disabilities) which significantly impacts the student's written expression or basic writing skills, or a physical disability which impedes the motor process of writing;
* the student's IEP includes specific goals, objectives, and specially designed instruction related to writing or describes supplementary aids and services (e.g., Braille writers, communications boards, tape recorders, assistive technology, notetaker, scribe) necessary for the student to access the general education curriculum; or the student's 504 Plan includes intervention strategies and modifications addressing written expression;
* the student uses a scribe as part of the student's regular instructional routine to communicate information and knowledge. A scribe is not a replacement for writing instruction or assistive/adaptive technology;
* evaluation information supports the need for intervention and accommodations in the area of writing; and

Two examples of students who would need scribes are:

* A student who is able to print, use cursive techniques, and/or use technology; however, the student's written expression deficit is so severe that the student cannot translate thoughts into written language even though the student can express thoughts orally. This is a very rare situation in which such students cannot recognize written words or make sound-symbol associations.
* A student who can write, but writes very slowly and the time constraint of the on-demand tasks will inhibit the student's ability to produce the required product. In such a case, the evaluation data documents the writing fluency deficit (e.g., rate of writing).

A scribe **shall not** be used for the state-required Assessment if all or any of the following conditions are present:

* A student does not have a verified disability (e.g., specific learning disability, traumatic brain injury, physical disability, autism, mild mental disabilities) that significantly impacts written expression or a physical disability that impedes the motor process of writing;
* A student has the ability to translate thoughts into written language and has the motor skills to print, use cursive techniques, or use technology (e.g., word processor; typewriter, augmentative communication device);
* The student is able to produce the product, but the product would be better if it were scribed (i.e., to enhance written products); or
* The student has a motoric/physical disability or severe disability in the area of written expression, but is able to use appropriate technology and/or assistive/adaptive technology to respond to the task independent of a "scribe."

Technology and natural supports should be used prior to the more intrusive process of using a scribe and these strategies should be provided in the normal course of instruction.

A scribe shall not inappropriately impact the content being measured. A scribe's role shall be to record the student's work to allow the student to reflect what he/she knows and is able to do while

providing the student with an alternative means to express his/her thoughts and knowledge. At no time should students' ideas, revisions, or editing be characterized as teacher-, peer-, or parent-authored. Students are sole creators, authors, and owners of their work. In all components of the state required Assessment, a student shall be the sole creator, author, and owner of his/her work. A scribe shall record student responses consistent with accommodations described in the student's IEP or 504 Plan for instructional activities and classroom assessments. Even if a scribe is being appropriately used, instruction shall be routinely provided in the content appropriate for the student's age level peers.

Portfolio Scribes

When a scribe is needed for portfolio development, the scribe records what the student dictates word-for-word. The scribe formats, capitalizes, and punctuates the student's writing as directed by the student or with whatever punctuation seems to best reflect the student's verbal flow of ideas. For example, rising inflection at the end of a spoken phrase should be indicated by a question mark. Similarly, a pause following the statement of a complete idea would be indicated by a period. The scribe should do his/her best to punctuate the student's phrases as they are spoken, without undue deliberation and without subsequent correction. The work of a scribe shall accurately reflect the text being dictated by the student. He/she may also ask the student to spell specific words, indicate words to capitalize, and where to use punctuation. The scribe does not correct grammar, run-on sentences, or organization of the student's ideas.

Conferencing with students is a natural part of the writing process and is used throughout writing instruction to guide students in becoming better writers. During conferencing the teacher may ask the student to read his/her work aloud or the teacher may read the student's work aloud to determine what changes the student thinks are necessary. The scribe gives the written product to the student to revise and edit. The teacher may ask the student questions. However, the student, as the writer, decides what to add and delete; how to elaborate and extend ideas; how to connect his/her thoughts; how to clarify purpose, audience, meaning, content, and organization. Some students revise and edit their pieces using technology or manual writing (cursive or printing), while others will dictate their revisions and edits to the scribe.

Since portfolio entries are developed over time as an integral part of instruction, students receiving specially designed instruction and related services as described in an IEP or interventions and accommodations described in a 504 Plan should be writing as part of their normal course of instruction. This includes writing across content areas (e.g., mathematics, science, social studies, arts and humanities, practical living/vocational studies). The writing process, including effective writing strategies, forms the basis for instructing the students.

On-Demand Scribes

When a student needs a scribe to address on-demand writing, the scribe writes what the student dictates. The scribe follows the directions for use of a scribe for portfolios. The scribe **does not provide instruction or conference with the student during the on-demand writing prompt**. The scribe **does not** correct grammar, run-on sentences, or organization of the student's ideas.

Local districts and schools shall decide who may be a scribe or a "reader" for state-required Assessment. **Although peer tutors are used frequently during instruction, they shall not be used for open-response items, on-demand writing prompts, and multiple-choice items due to the requirements of the Ethics Code (703 KAR Chapter 8) and confidentiality (KRS 160.700 et seq.).**

PROMPTING/CUEING

Pieces for writing portfolios are developed over an extended period of time. They are not "an event" but involve development of entries embedded in the instructional process and the context of the school curriculum and real-life experiences. Therefore, students with disabilities incorporate the strategies they are learning as they develop portfolio entries embedded in their daily instruction. For example, during the prewriting stage students develop strategies to become more independent at generating ideas using strategies such as brainstorming, labs, field trips, observations, discussions, and webbing. They develop strategies for selecting their own topics relevant to the audience and purpose for writing. Therefore, it is important for students with disabilities to use a variety of prewriting strategies as part of their regular instructional routines so they will generalize these strategies to various writing activities across content areas. The teacher may not draw figures, suggest leading sentences, or provide content.

If a student uses a cue card or other strategy on a daily basis during instruction as stipulated by the student's IEP or 504 Plan, (e.g., edit or revision checklist, mnemonic device, formulas), the student may use the cue card or strategy during the state-required Assessment. The teacher shall not point out the steps. The use of these strategies and guides for assessment shall be student initiated and not teacher initiated. Teachers shall not provide the student with content information needed to address test questions.

"Conferencing" is used to provide feedback to the student at all stages of the writing process. During "conferencing," the teacher may guide instruction as part of guided practice using strategies such as prompting, cueing, explaining, and restating questions. Teachers may show students with disabilities using technology how to move margins, paragraphs, etc. when creating portfolio entries as part of the instruction to learn word processing skills. However, the student indicates where to move paragraphs, sentences, words and margins.

Core Content for Writing Assessment
Primary through Grade 4 with Assessment at Grade 4

Academic Expectation 1.11: Students write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.

Introduction
The ability to communicate ideas clearly through writing will benefit the student throughout formal education and life. Fluency and proficiency in writing are essential in an age of complex communication systems. Writing can express learning across content areas and serve as an effective learning tool. Writing in schools consists of three broad categories: writing to learn, writing to demonstrate learning to the teacher, and writing to communicate ideas to authentic audiences for authentic purposes. The state writing assessment focuses on writing in a variety of real-world forms for a variety of realistic purposes and audiences. To generate and develop their ideas, students will engage in a writing process: prewriting, drafting, revising, editing, and publishing. Criteria for good writing are applied throughout the grade levels and content areas to help students develop effective communication skills. The Kentucky writing assessment requires students to perform in on-demand writing as well as in writing portfolios. On-demand writing requires students to produce, within time constraints, a single response to a prompt. The writing portfolio requires students to produce writing relevant to their learning across the curriculum. For the portfolio, students select samples of different kinds of writing produced over time: reflective, personal, literary, and transactive.

On-Demand Writing Assessment
The purpose of Kentucky's on-demand writing assessment is to determine if students can independently apply skills and knowledge of the writing criteria. Under supervision in a testing situation, students produce a single response to a prompt, written in a single, limited time frame. Prompts provide a context that includes an audience, purpose, and form for the piece of writing. The prompts are structured to elicit student writing which narrates an event, persuades, or responds to text, graphic, or chart. Students in grade 4 respond to the prompt in the form of a letter or article.

Portfolio Writing Assessment
Students choose from their best writings, produced in all of their classes over several months or even previous school years, pieces for the writing portfolio part of the assessment. Kentucky educators established the writing portfolio content requirements to broaden the writing experiences of Kentucky students. Students in grade 4 will include four pieces in the writing portfolio, one piece from each category (reflective, personal, literary, transactive). At least one of the four pieces must come from a study area other than English/language arts.

NOTE: Kentucky student samples of the four kinds of writing at each performance level may be found in the Writing Portfolio Scoring Teacher's Handbook, Grade 4, March 1999.

Core Content for Writing Assessment
Primary through Grade 4 with Assessment at Grade 4

Academic Expectation 1.11: Students write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.

WR-E-1
WRITING CRITERIA
(Assessed in all types of writing)

PURPOSE/AUDIENCE
The writer establishes and maintains a focused purpose to communicate with an audience by
+ narrowing the topic to establish a focus
+ analyzing and addressing the needs of the intended audience
+ adhering to the characteristics (e.g., format, organization) of the form
+ employing a suitable tone
+ allowing voice to emerge when appropriate

IDEA DEVELOPMENT
The writer develops and supports main ideas and deepens the audience's understanding by using
+ logical, justified, and suitable explanation
+ relevant elaboration
+ related connections and reflections
+ idea development strategies (e.g., bulleted lists, definitions)
  appropriate for the form

ORGANIZATION
The writer creates unity and coherence to accomplish the focused purpose by
+ engaging the audience and establishing a context for reading
+ placing ideas and support in a meaningful order
+ guiding the reader through the piece with transitions and transitional elements
+ providing effective closure

SENTENCES
The writer creates effective sentences that are
+ varied in structure and length
+ complete and correct

LANGUAGE
The writer demonstrates
+ effective word choice
      + strong verbs and nouns
      + concrete and/or sensory details
      + language appropriate to the content, purpose, and
         audience
+ concise use of language
+ correct usage/grammar

CORRECTNESS
The writer demonstrates
+ correct spelling
+ correct punctuation
+ correct capitalization
+ appropriate documentation (e.g., citing authors or titles within the text, listing sources) of ideas and information from outside sources

Core Content for Writing Assessment
Primary through Grade 4 with Assessment at Grade 4

WR-E-1.1 Reflective Writing	WR-E-1.2 Personal Writing	WR-E-1.3 Literary Writing	WR-E-1.4 Transactive Writing

Reflective writing includes the writer's examination of his/her writing skills, abilities, approaches, and products. The reflective form in the portfolio is the Letter to the Reviewer, which contains discussion of the student's personal growth as a writer and reflection on pieces in the portfolio.
 	
Characteristics of reflective writing/Letter to the Reviewer may include discussion of
+ goals as a writer
+ growth as a writer through the years
+ influences (who and/or what) on the writer's progress and growth
+ strategies used during the development of pieces
+ selection of portfolio pieces
+ application of writing process (prewriting, drafting, revising, editing, publishing
	Personal writing focuses on the life experiences of the writer. Personal forms in the portfolio may include a personal narrative (focusing on the significance of a single event) or memoir (focusing on the significance of the relationship of the writer with a particular person, place, animal, or thing).
	
	Characteristics of personal writing may include
	+ development of ideas based on personal experience
	+ sensory details
	+ writer's thoughts and feelings
	+ first person point-of-view
	+ dialogue where appropriate
		Literary writing artfully communicates with the reader about the human condition. Literary forms in the portfolio include poems, short stories, and scripts.
		
		Characteristics of literary writing may include
		+ literary elements of the selected form (e.g., short story--character, poem--
		   rhythm, script--stage
		   directions)
		+ descriptive language
		+ literary devices (e.g., personification, end rhyme, similes, metaphors)
		+ effective ordering of events, impressions, and descriptions
		+ creation of an effect (e.g., comedy, suspense, horror)
		+ focus on engaging an audience
			Transactive writing is informative/persuasive writing that presents ideas and information for authentic audiences to accomplish realistic purposes like those students will encounter in their lives. In transactive writing, students will write in a variety of forms such as the following:
			+ letters + proposals
			+ speeches + brochures
			+ editorials + other kinds of
			+ articles in practical/
			magazines, academic workplace writing
			journals, newspapers
			
			Characteristics of transactive writing may include
			+ text and language features typical of the selected form
			+ information to engage the reader and to clarify and justify purposes
			+ idea(s) to communicate the specific purpose for an intended audience
			+ explanation and support to help the reader understand the author's purpose
			+ well-organized idea development and support (e.g., facts, examples, reasons, comparisons, anecdotes, descriptive detail, charts, diagrams, photos/pictures) to accomplish the specific purpose
			+ effective conclusions

Core Content for Writing Assessment
Grades 5 through 7 with Assessment at Grade 7

Academic Expectation 1.11: Students write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.

Introduction
The ability to communicate ideas clearly through writing will benefit the student throughout formal education and life. Fluency and proficiency in writing are essential in an age of complex communication systems. Writing can express learning across content areas and serve as an effective learning tool. Writing in schools consists of three broad categories: writing to learn, writing to demonstrate learning to the teacher, and writing to communicate ideas to authentic audiences for authentic purposes. The state writing assessment focuses on writing in a variety of real-world forms for a variety of realistic purposes and audiences. To generate and develop their ideas, students will engage in a writing process: prewriting, drafting, revising, editing, and publishing. Criteria for good writing are applied throughout the grade levels and content areas to help students develop effective communication skills. The Kentucky writing assessment requires students to perform in on-demand writing as well as in writing portfolios. On-demand writing requires students to produce, within time constraints, a single response to a prompt. The writing portfolio requires students to produce writing relevant to their learning across the curriculum. For the portfolio, students select samples of different kinds of writing produced over time: reflective, personal, literary, and transactive.

On-Demand Writing Assessment
The purpose of Kentucky's on-demand writing assessment is to determine if students can independently apply skills and knowledge of the writing criteria. Under supervision in a testing situation, students produce a single response to a prompt written in a single, limited time frame. Prompts provide a context which includes an audience, purpose, and form for the piece of writing. The prompts are structured to elicit student writing which narrates an event, persuades, or responds to text, graphic, or chart. Students in grade 7 respond to the prompt in the form of a letter, article, or editorial.

Portfolio Writing Assessment
Students choose from their best writings, produced in all of their classes over several months or even previous school years, pieces for the writing portfolio part of the assessment. Kentucky educators established the writing portfolio content requirements to broaden the writing experiences of Kentucky students. Students in grade 7 will include five pieces in the writing portfolio, one piece from each category (reflective, personal, literary, transactive), plus one piece from either the personal, literary, or transactive category. At least one of the five pieces must come from a study area other than English/language arts.
 NOTE: Kentucky student samples of the four kinds of writing at each performance level may be found in the Writing Portfolio Scoring Teacher's Handbook, Grade 7, March 1999.

Core Content for Writing Assessment
Grades 5 through 7 with Assessment at Grade 7

Academic Expectation 1.11: Students write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.

WR-M-1
WRITING CRITERIA (Assessed in all types of writing)

PURPOSE/AUDIENCE
The writer establishes and maintains a focused purpose to communicate with an audience by
* narrowing the topic to establish a focus
* analyzing and addressing the needs of the intended audience
* adhering to the characteristics of the form
* employing a suitable tone
* allowing voice to emerge when appropriate

IDEA DEVELOPMENT
The writer develops and supports main ideas and deepens the audience's understanding by using
* logical, justified, and suitable explanation
* relevant elaboration
* related connections and reflections
* idea development strategies (e.g., bulleted lists, anecdotes, examples, graphics) appropriate for the form

ORGANIZATION
The writer creates unity and coherence to accomplish the focused purpose by
* engaging the audience and establishing a context for reading
* placing ideas and support in a meaningful order
* guiding the reader through the piece with transitions and
   transitional elements
* providing effective closure

SENTENCES
The writer creates effective sentences that are
* varied in structure and length
* complete and correct

LANGUAGE
The writer demonstrates
* effective word choice
    + strong verbs and nouns
    + concrete and/or sensory details
    + language appropriate to the content, purpose, and intended audience
* concise use of language
* correct usage/grammar

CORRECTNESS
The writer demonstrates
* correct spelling
* correct punctuation
* correct capitalization
* appropriate documentation (e.g., citing authors or titles within the text, listing sources) of ideas and information from outside sources

Core Content for Writing Assessment
Grades 5 through 7 with Assessment at Grade 7

WR-M-1.1 Reflective Writing	WR-M-1.2 Personal Writing	WR-M-1.3 Literary Writing	WR-M-1.4 Transactive Writing
Reflective writing includes the writer's examination of his/her writing skills, abilities, approaches, and products. The reflective form in the portfolio is the Letter to the Reviewer, which contains discussion of the student's personal growth as a writer and reflection on pieces in the portfolio. Characteristics of reflective writing/Letter to the Reviewer may include discussion of * goals as a writer * growth as a writer through the * years * influences (who and/or what) on the writer's progress and growth * techniques and/or strategies used by the student when composing * selection of portfolio pieces * application of writing process (prewriting, drafting, revising, editing, publishing)	***Personal writing*** focuses on the life experiences of the writer. Personal forms in the portfolio may include a personal narrative (focusing on the significance of a single event), memoir (focusing on the significance of the relationship of the writer with a particular person, place, animal, or thing), or personal essay (focusing on a central idea supported by a variety of incidents in the writer's life). Characteristics of personal writing may include * development of ideas based on personal experience * sensory details * writer's thoughts and feelings * first person point-of-view * dialogue where appropriate	***Literary writing*** artfully communicates with the reader about the human condition. Literary forms in the portfolio include poems, short stories, and scripts/plays. Characteristics of literary writing may include * literary elements of the selected form (e.g., short story--plot, poem--imagery, script--stage directions) * descriptive language * literary devices (e.g., simile, metaphor, flashback) * effective ordering of events, impressions, and descriptions * creation of an effect (e.g., comedy, irony, suspense, horror, paradox) * focus on engaging an audience	***Transactive writing*** is informative/persuasive writing that presents ideas and information for authentic audiences to accomplish realistic purposes like those students will encounter in their lives. In transactive writing, students will write in a variety of forms such as the following: * letters * proposals * speeches * brochures * editorials * other kinds of * articles in practical/ workplace magazines, academic writing journals, newspapers Characteristics of transactive writing may include * text and language features of the selected form * information to engage/orient the reader to clarify and justify purposes * ideas which communicate the specific purpose for the intended audience * explanation and support to help the reader understand the author's purpose * well-organized idea development and support (e.g., facts, examples, reasons, comparisons, anecdotes, descriptive detail, charts, diagrams, photos/ pictures) to accomplish a specific purpose * effective conclusions

Core Content for Writing Assessment
Grades 8 through 12 with Assessment at Grade 12

Academic Expectation 1.11: Students write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.

Introduction

The ability to communicate ideas clearly through writing will benefit the student throughout formal education and life. Fluency and proficiency in writing are essential in an age of complex communication systems. Writing can express learning across content areas and serve as an effective learning tool. Writing in schools consists of three broad categories: writing to learn, writing to demonstrate learning to the teacher, and writing to communicate ideas to authentic audiences for authentic purposes. The state writing assessment focuses on writing in a variety of real-world forms for a variety of realistic purposes and audiences. To generate and develop their ideas, students will engage in a writing process: prewriting, drafting, revising, editing, and publishing. Criteria for good writing are applied throughout the grade levels and content areas to help students develop effective communication skills. The Kentucky writing assessment requires students to perform in on-demand writing as well as in writing portfolios. On-demand writing requires students to produce, within time constraints, a single response to a prompt. The writing portfolio requires students to produce writing relevant to their learning across the curriculum. For the portfolio, students select samples of different kinds of writing produced over time: reflective, personal, literary, and transactive.

On-Demand Writing Assessment

The purpose of Kentucky's on-demand writing assessment is to determine if students can independently apply skills and knowledge of the writing criteria. Under supervision in a testing situation, students produce a single response to a prompt, written in a single, limited time frame. Prompts provide a context which includes an audience, purpose, and form for the piece of writing. The prompts are structured to elicit student writing which narrates an event, persuades, or responds to text, graphic, or chart. Students in grade 12 respond to the prompt in the form of a letter, article, editorial, or speech.

Portfolio Writing Assessment

Students choose from their best writings, produced in all of their classes over several months or even previous school years, pieces for the writing portfolio part of the assessment. Kentucky educators established the writing portfolio content requirements to broaden the writing experiences of Kentucky students. Students in grade 12 will include five pieces in the writing portfolio, one piece from each category (reflective, personal, literary, transactive), plus one piece from either the personal, literary, or transactive category. At least two of the five pieces must come from a study area other than English/language arts.

NOTE: Kentucky student samples of the four kinds of writing at each performance level may be found in the Writing Portfolio Scoring Teacher's Handbook, Grade 12, March 1999.

Core Content for Writing Assessment
Grades 8 through 12 with Assessment at Grade 12

Academic Expectation 1.11: Students write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes.

WR-H-1
Writing Criteria
(Assessed in all types of writing)

PURPOSE/AUDIENCE
The writer establishes and maintains a focused purpose to communicate with an audience by
* narrowing the topic to establish a focus
* analyzing and addressing the needs of the intended audience
* adhering to the characteristics of the form
* employing a suitable tone
* allowing voice to emerge when appropriate

IDEA DEVELOPMENT
The writer develops and supports main ideas and deepens the audience's understanding by using
* logical, justified, and suitable explanation
* relevant elaboration
* related connections and reflections
* idea development strategies appropriate for the form

ORGANIZATION
The writer creates unity and coherence to accomplish the focused purpose by
* engaging the audience and establishing a context for reading
* placing ideas and support in a meaningful order
* guiding the reader through the piece with transitions and transitional elements
* providing effective closure

SENTENCES
The writer creates effective sentences that are
* varied in structure and length
* complete and correct

LANGUAGE
The writer demonstrates
* effective word choice
  + strong verbs and nouns
  + concrete and/or sensory details
  + language appropriate to the content, purpose, and intended audience
* concise use of language
  + correct usage/grammar

CORRECTNESS
The writer demonstrates
* correct spelling
* correct punctuation
* correct capitalization
* appropriate documentation (e.g., citing authors or titles within the text, listing sources) of ideas and information from outside sources

Core Content for Writing Assessment
Grades 8 through 12 with Assessment at Grade 12

WR-H-1.1 Reflective Writing	WR-H-1.2 Personal Writing	WR-H-1.3 Literary Writing	WR-H-1.4 Transactive Writing
Reflective writing includes the writer's examination of his/her writing skills, abilities, approaches, and products. The reflective form in the portfolio is the Letter to the Reviewer, which contains discussion of the student's personal growth as a writer and reflection on pieces in the portfolio. Characteristics of reflective writing/Letter to the Reviewer may include discussion of * goals as a writer across content areas	*Personal writing* focuses on the life experiences of the writer. Personal forms in the portfolio may include a personal narrative (focusing on the significance of a single event), memoir (focusing on the significance relationship of the writer with a particular person, place, animal, or thing), or personal essay (focusing on a central idea supported by a variety of incidents in the writer's life).	*Literary writing* artfully communicates with the reader about the human condition. Literary forms in the portfolio include poems, short stories, and scripts/plays. Characteristics of literary writing may include * literary elements of the selected genre * descriptive language * literary devices (e.g., irony, understatement, aside, metaphor)	*Transactive writing* is informative/persuasive writing that presents ideas and information for authentic audiences to accomplish realistic purposes like those students will encounter in their lives. In transactive writing, students will write in a variety of forms such as the following: * letters * proposals * speeches * brochures * editorials * other kinds of * articles in magazines, practical/ academic journals, workplace newspapers writing
* growth as a writer through the years across content areas * influences on the writer's progress and growth through using various approaches when composing across content areas * selection of portfolio pieces, across content areas * application of writing process (prewriting, drafting, revising, editing, publishing) across content areas	Characteristics of personal writing may include * development of ideas based on personal experience * sensory details * writer's thoughts and feelings * first person point-of-view * dialogue where appropriate	* effective ordering of events, impressions, and descriptions * creation of an effect (e.g., comedy, irony, suspense, horror, paradox) * focus on engaging an audience	Characteristics of transactive writing may include * text and language features of the selected form * information to engage/orient the reader to clarify and justify purposes * ideas which communicate the specific purpose for the intended audience * explanation and support to help the reader understand the author's purpose * well-organized idea development and support (e.g., facts, examples, reasons, comparisons, anecdotes, descriptive detail, charts, diagrams, photos/pictures)to accomplish a specific purpose * effective conclusions

FORMS FOR PHOTOCOPYING

A brief discussion of the forms included for photocopying is below. In addition to these forms, teachers may find it helpful to remove and photocopy the grade-specific writing portfolio requirements in Chapter 11.

*   TABLE OF CONTENTS

All students are required to include a completed Table of Contents with their writing portfolio. Teachers should duplicate their grade-appropriate sample Table of Contents for use by their students. Since the category is already included, students who use this form will be more likely to include all necessary information to avoid an "Incomplete" designation when portfolios are scored. In addition, this format clarifies the number of pieces allowed and/or required in each category. Teachers can easily tell, at a glance, if their students have included the correct number of pieces.

*   STUDENT SIGNATURE SHEET

All students are **required** to include a signed student signature sheet with their writing portfolio.

KENTUCKY WRITING PORTFOLIO
Table of Contents
Grade 4

Student Signature Sheet Included and Signed   Y   N   **(Circle One)**

Fill In Number Selected	Category/Descriptor	Content area At least <u>one</u> piece must come from a content area other than English/language arts	Page
1	***Reflective Writing*** (Include 1)		
	Title: Letter to the Reviewer	English/language arts	
1	***Personal Expressive Writing*** (Include 1) *Personal Narrative, Memoir*		
	Title:		
1	***Literary Writing*** (Include 1) *Story, Poem, Script*		
	Title:		
1	***Transactive Writing*** (Include 1) *Various Real-World Forms*		
	Title:		
4	**Total (must equal 4)**		

KIRIS WRITING PORTFOLIO
Table of Contents
Grade 7

Student Signature Sheet Included and Signed   **Y**   **N**   **(Circle One)**

Fill In Number Selected	Category/Descriptor	Content area At least <u>one</u> piece must come from a content area other than English/language arts	Page
1	***Reflective Writing***		
	Title: Letter to the Reviewer	English/language arts	
	Personal Expressive Writing (Include 1 or 2) *Personal Narrative, Memoir, Personal Essay*		
	Title:		
	Title:		
	Literary Writing (Include 1 or 2) *Story, Poem, Script*		
	Title:		
	Title:		
	Transactive Writing (Include 1 or 2) *Various Real-World Forms*		
	Title:		
	Title:		
	Total (must equal 5)		

KENTUCKY WRITING PORTFOLIO
Table of Contents
Grade 12

Student Signature Sheet Included and Signed   **Y   N   (Circle One)**

Fill In Number Selected	Category/Descriptor	Content area At least <u>two</u> pieces must come from a content area other than English/language arts	Page
1	***Reflective Writing***		
	Title: Letter to the Reviewer	English/language arts	
	Personal Expressive Writing (Include 1 or 2) *Personal Narrative, Memoir, Personal Essay*		
	Title:		
	Title:		
	Literary Writing (Include 1 or 2) *Story, Poem, Script, Play*		
	Title:		
	Title:		
	Transactive Writing (Include 1 or 2) *Various Real-World Forms*		
	Title:		
	Title:		
	Total (must equal 5)		

STUDENT SIGNATURE SHEET
(Required in Each Portfolio)

Please read the Note to Students and Teachers below before signing the following statements.

Required Verification Signature
The pieces in this portfolio are my own original work. I am the author of all the pieces in my portfolio. I may have talked about my work (conferenced) with my teacher, family, and friends, but I have made any changes and corrections myself. I did my own writing, typing, and/or word processing (unless otherwise indicated by a teacher's signature in the box below labeled "IEP/504 Plan/Program Services Plan Adaptations").

_____
Student Signature

> **IEP/504 Plan/Program Services Plan (LEP) Adaptations (requires teacher signature):**
>
>
> **Teacher Signature:** _____

Optional Permission
I agree to allow my portfolio to be photocopied for use by others outside my school as an example of student work. I understand that my name, the names of my school and town, and any other identifying information I may have used in my writing will be removed before my portfolio is copied.

_____
Student Signature (optional)

Required Verification Signature: It is required that the work contained in each portfolio is the original work of the student. Every portfolio must include the statement, signed by the student, that the work in the portfolio is his/her original work. This sheet must be placed in the portfolio. If the verification statement is not signed, the portfolio will receive a performance rating of Incomplete.

Optional Permission: The use of actual student portfolios is critical in teacher training and is essential for quality control checks during statewide re-scoring activities. Students are requested, but not required, to give permission for this purpose and should sign the optional student signature above if they agree.

Please note that portfolios are included in any statewide re-scoring activities even if neither statement is signed.

KENTUCKY WRITING ASSESSMENT
Holistic Scoring Guide

Portfolio ID _____

NOVICE	APPRENTICE	PROFICIENT	DISTINGUISHED
• Limited awareness of audience and/or purpose • Minimal idea development; limited and/or unrelated details • Random and/or weak organization • Incorrect and/or ineffective sentence structure • Incorrect and/or ineffective language • Errors in spelling, punctuation, and capitalization are disproportionate to length and complexity	• Some evidence of communicating with an audience for a specific purpose; some lapses in focus • Unelaborated idea development; unelaborated and/or repetitious details • Lapses in organization and/or coherence • Simplistic and/or awkward sentence structure • Simplistic and/or imprecise language • Some errors in spelling, punctuation, and capitalization that do not interfere with communication	• Focused on a purpose; communicates with an audience; evidence of voice and/or suitable tone • Depth of idea development supported by elaborated, relevant details • Logical, coherent organization • Controlled and varied sentence structure • Acceptable, effective language • Few errors in spelling, punctuation, and capitalization relative to length and complexity	• Establishes a purpose and maintains clear focus; strong awareness of audience; evidence of distinctive voice and/or appropriate tone • Depth and complexity of ideas supported by rich, engaging, and/or pertinent details; evidence of analysis, reflection, insight • Careful and/or subtle organization • Variety in sentence structure and length enhances effect • Precise and/or rich language • Control of spelling, punctuation, and capitalization

SCORING CRITERIA

PURPOSE/AUDIENCE: The degree to which the writer maintains a focused purpose to communicate with an audience by
- narrowing the topic to establish a focus
- analyzing and addressing the needs of the intended audience
- adhering to the characteristics (e.g., format, organization) of the form
- employing a suitable tone
- allowing a voice to emerge when appropriate

IDEA DEVELOPMENT/SUPPORT: The degree to which the writer develops and supports main ideas and deepens the audience's understanding by using
- logical, justified, and suitable explanation
- relevant elaboration
- related connections and reflections
- idea development strategies (e.g., bulleted lists, definitions) appropriate for the form

ORGANIZATION: The degree to which the writer creates unity and coherence to accomplish the focused purpose by
- engaging the audience and establishing a context for reading
- placing ideas and support in a meaningful order
- guiding the reader through the piece with transitions and transitional elements
- providing effective closure

SENTENCES: The degree to which the writer creates effective sentences that are
- varied in structure and length
- constructed effectively
- complete and correct

LANGUAGE: The degree to which the writer demonstrates
- word choice
  - ➢ strong verbs and nouns
  - ➢ concrete and/or sensory details
  - ➢ language appropriate to the content, purpose, and audience
- concise use of language
- correct usage/grammar

CORRECTNESS: The degree to which the writer demonstrates
- correct spelling
- correct punctuation
- correct capitalization
- appropriate documentation of ideas and information from outside sources (e.g., citing authors or titles within the text, listing sources)

COMPLETE/INCOMPLETE PORTFOLIOS

A portfolio is **incomplete** if it does not contain

- a Table of Contents* *which indicates the following:*
  - **Required writing in each category**
    Reflective (Letter to Reviewer), Personal, Literary, and Transactive
  - **Required number of pieces in each category**
    - ➢ 4th grade – 4 pieces
      1 in each category
    - ➢ 7th and 12th grade – 5 pieces
      1 in each category plus
      1 extra in either Personal, Literary, or Transactive
  - **Required number of Content Pieces identified by content area class**
    - ➢ 4th and 7th grade – at least 1 content piece other than English/language arts **identified by content area class**
    - ➢ 12th grade – at least 2 content pieces other than English/language arts **identified by content area class**

- a **Signed Student Signature Sheet**

A portfolio is also incomplete if any pieces
- are proven to be **plagiarized**.
- are different from those listed in the **Table of Contents**.
- are written in a **language other than English**.
- demonstrate **only computational skills**.
- consist of **only diagrams or drawings**.
- represent a **group entry**.

* **Use of the Table of Contents in the Kentucky Writing Portfolio Developmental Handbook is recommended.**

If a portfolio contains too many pieces, remove the first piece that may be removed without making the portfolio incomplete. Repeat this process until the portfolio contains the correct total number of pieces, the correct number of content pieces, and the correct number of pieces in each category.

Notification of Authorities for Alert Portfolio Entries

Portfolio ID_____

This portfolio contains writing that indicates that the student may be in danger or may cause harm to others or to self. This form certifies that the appropriate authorities have been notified.

Name of authority that was notified_____
(Example: State Police, Cabinet for Human Resources, County Attorney)

Date of notification_____

Name of person who made notification:

_____
(Print)

_____
(Signature)

School_____

District_____

DIRECTIONS:
For any portfolio which contains an **Alert** paper and for which authorities have been notified by school personnel, **place this notification form in a secure file at your school.** If this portfolio should go out of the district for a state audit or analysis session, indicate authorities have been notified by **placing this form in the portfolio.**

TYPES OF WRITTEN RESPONSES FOR KENTUCKY'S ASSESSMENT

	OPEN-RESPONSE QUESTIONS	ON-DEMAND WRITING PROMPT	WRITING PORTFOLIO SELECTIONS
TIME NEEDED OR ALLOWED	10-15 minutes	90 minutes	Developed over time (during the school year)
SCORING CRITERIA	Individualized scoring guide tailored to each question--focus on content	KY Holistic Scoring Guide for Writing • audience/purpose • idea development, support • organization • sentences • language • correctness	KY Holistic Scoring Guide for Writing • audience/purpose • idea development, support • organization • sentences • language • correctness
WRITER'S PURPOSE	To show what student knows and can apply	Stated in prompt • narrate • persuade • respond	Student choice (e.g., to persuade, to entertain, to inform)
WRITER'S AUDIENCE	Teacher/test scorer	Stated in prompt	Student choice
FORM	Short answer and/or mathematical representation	Stated in prompt • Gr 4: letter or article • Gr 7: letter, article, or editorial • Gr 12: letter, article, editorial, or speech	Must include a Letter to the Reviewer and samples of personal, literary and transactive writing
CONFERENCING WITH OTHERS	No	No	Yes
STUDENTS SHOULD	Look for specific questions asked, underline key words and phrases, identify how many parts need to be answered, then answer only what is asked for	Look for the audience, purpose and form stated in the prompt	Select pieces of their real-world writing which showcase their writing to a variety of audiences for a variety of purposes, using a variety of forms
STUDENTS CONCENTRATE ON	Writing brief answers with specific content information	Engaging the specific audience and accomplishing the purpose by developing ideas with specific support	Using the writing process to develop a number of different real-world pieces from which they make portfolio selections

Kentucky Department of Education, Portfolio Initiatives, 2/97, 10/97 & 10/98 – updated January 1999